75¢
FEB. 1

VOGUE



AMERICANA ISSUE

VOGUE'S PICK OF THE GREAT AMERICAN CLOTHES

a coast-to-coast fashion report

Bargains in chic U.S.A.



Being female starts with looking that way. We think women should look that way all the time, but specially at night. That's when you can really indulge your taste for satin and lace and powder-soft colors and powder-soft fabrics. Such as: Kayser's gown and peignoir set in a luxurious blend of KODEL® polyester fiber, nylon and cotton. Tiny flowers are embroidered on a sheer nylon overlay. Satin and lace border the edges. Multi-color embroidery on blue with blue piping, pink with pink or white with pink. Gown, sizes 32 to 40, about $6. Peignoir, S, M, L, about $13. **KAYSER®**

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Neal Barr

The Snap of Stripes $275

adds fresh dimension to the Great White Look now snowing steadily across the Spring fashion scene. It falls brilliantly into line with new suit shapes—inclined to be close-kept yet easy, with soft yet meticulous detail. Here, the creamy whiteness of French wool flannel is crisped with oxford grey stripes and binding, done for us by Ben Zuckerman in misses' sizes.
Suits, Third Floor

ON THE PLAZA • NEW YORK
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THE WORLD

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FROM ANGLO OVER NAVY SILK.
A MANOR-BOURNE SUIT
DESIGNED BY FRECHTEL
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FOR I. MAGNIN & CO.

FEBRUARY 1, 1964

VOGUE

INCORPORATING VANITY FAIR

AMERICAN FRENCH BRITISH AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

I.S.V.-PATCÉVITCH, President
Alexander Liberman, Editorial Director



COVER PHOTOGRAPH BY BERT STERN

COVER: In a hatful of brilliant mixed anemones, the clearest, prettiest spring face—starts with the cleanest skin in the world, finishes with colour that's more outspoken than it has been. There's a wash of clear pink on the cheeks and a lipstick taken from a whole garden of colour. A raft of these is coming now—each with the fresh brilliance of impossibly beautiful flowers. Hat by Christian Dior-New York. At Bergdorf Goodman; Julius Garfinckel; Harold's; I. Magnin. The dress—a long blistered white cloqué with a soft high turtleneck—by Ben Barrack, seen in December Vogue, page 112. "Bloom" tubed rouge. Half Past Pink lipstick. Both by Du Barry.

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JESSICA DAVES
Editorial Advisor

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Launching the season, a superb suit by Robert Knox for Laird-Knox in a true-beige or navy Anglo woolen twill, remarkably lightweight, buttoned in brass and crisply collared and cuffed in white linen. Misses' sizes, 185.00 No mail or phone, please. Just one of the Spring-fresh fashions to be found now in our Collection Clothes, it has...**THE BONWIT TELLER TOUCH**

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for all seasons

stark, svelte, until it exits, trailing exquisite fullness shirred to a low-scooped yoke. French ripple silk-wool-and-nylon by Monte-Sano & Pruzan— black or navy, 395.00

Designer coat collections, Lord & Taylor, New York



Saks Fifth Avenue



New suit shaping—
the lengthier jacket is
slightly curved, the skirt
gently eased, the silk print blouse
shirred at the neckline, 225.00

Saks Fifth Avenue



Impressionist print for spring—
a costume of startling contrast
in chalk white on black silk
surrah, longer jacketing tops
a deftly shaped dress, 310.00

Dress Collections.

Atlanta has more good music than any other city in the South.



PHOTOGRAPHED AT THE ATLANTA MUNICIPAL AUDITORIUM

It also has Rich's



And Rich's has Maurice Rentner, Ben Reig, Adele Simpson, Herbert Sondheim, Adolfo and almost every other great name in fashion.
Rich's, Atlanta



Gallery composition by Vera Maxwell, rust on wild silk tweed. In the Crystal Room.

HUDSON'S
the Woodward Shops
DETROIT



ben Zuckerman

designed by harry shacter



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Bill Blass designs for MAURICE RENTNER

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IN THE NATION'S CAPITAL

NORMAN NORELL SCULPTURES IMPORTED FRENCH LINEN—MOLDS A GENTLE-WAISTED DRESS, SIGNS IT WITH A DRAMATIC CAPELET, FLASHED WITH JEWELED BUTTONS IN MAUVE.

JEROME DUCROT

IN NEW YORK AT DE PINNA





The New Blouses: These are the names to know

SIDNEY HELLER *Created*
NEW YORK



Sidney Heller. The Blouson Shirt. The Cocoon-collar Shape. With these three at the tip of your shopping list, your spring fashion-destiny is happily sealed in the freshest way possible now: a blouse and a skirt making a connection so soft it's atmospheric. Above, the Blouson Shirt with wristband sleeves, Chanelesque buttons and links with double the amount of Moygashel Irish linen at the rolled collar and cuffs. Right, a wide cocoon of collar for the neck, a Shape in Moygashel Irish linen with romantic ties to the womanly things: swanlike throats, bosoms, Allure. Both blouses designed by Isilda Silva in oatmeal-beige, sherbet-pink, lemon-yellow, navy, and of course white. Sizes 8 to 16. Each about $16. B. Altman & Co., New York—and branches; R. H. Stearns, Boston—and branches; Strawbridge & Clothier, Philadelphia—and branches; Marshall Field, Chicago; Bullock's-Wilshire, Los Angeles.

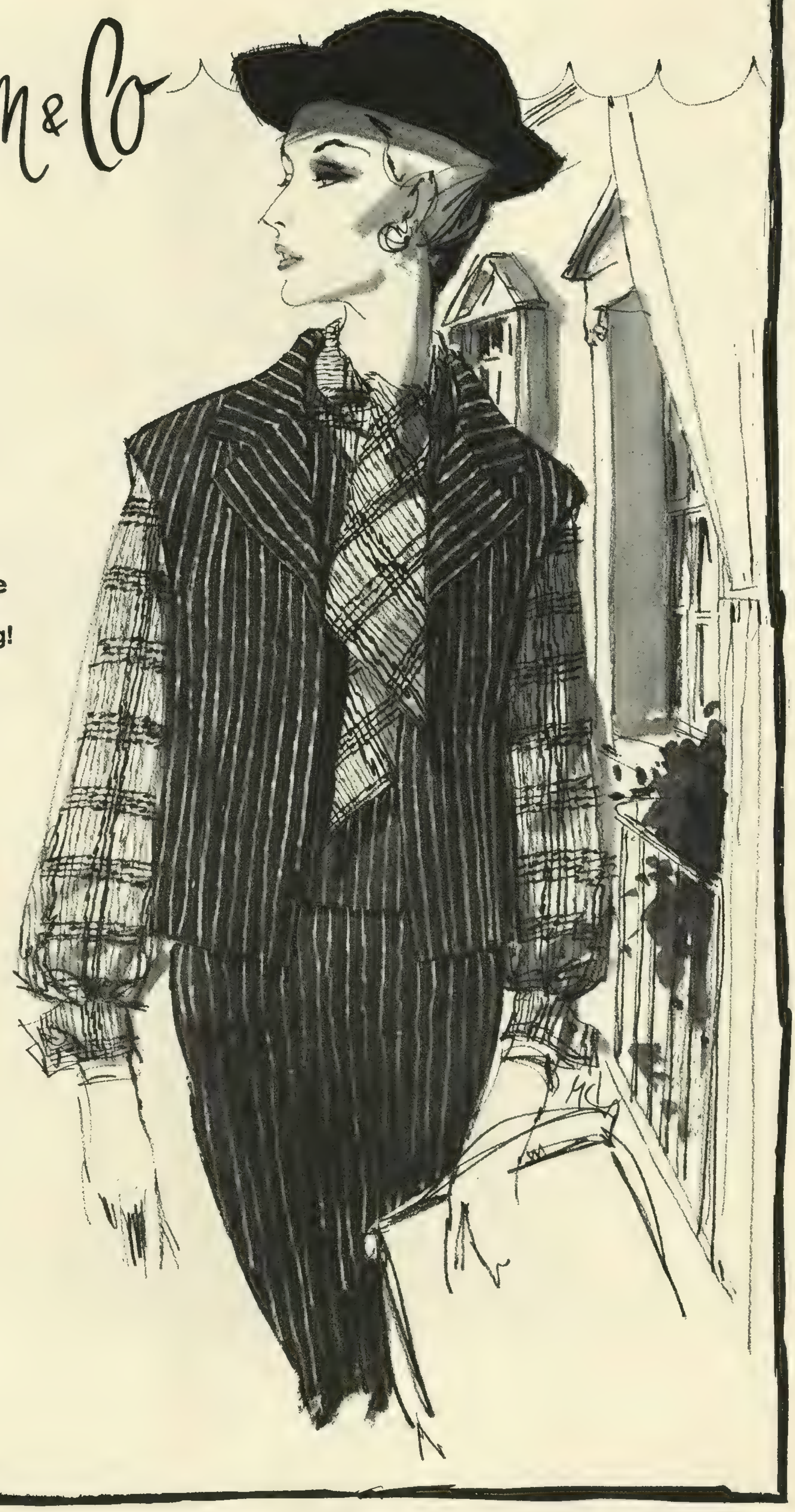
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Cleveland



the Specialty Shop

BY SHANNON RODGERS FOR JERRY SILVERMAN,
pink checked silk-and-cotton costume, $110

B Altman & Co



This noteworthy costume

opens the door to Spring!

Navy and white menswear stripe

wool with a navy and white

plaid blouse of Italian silk,

by Bill Blass for Maurice Rentner.

8 to 12. Third floor suits,

Fifth Avenue store only. **395.00**

TEAL TRAINA



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There's a fascinating piece of paper hanging around fashions these days. You ought to read it. You'll discover it's attached to a nylon zipper called Talon Zephyr®. This zipper can't pinch, bite, catch, snag. This zipper can fix itself where other zippers fail. And it goes on to say a few other interesting things which you could use as a conversational opener when the party talk runs out. After all, we never said a good hang tag had to be dull!

Read the papers... you'll be a much more interesting person.

Can you read between the lines?

The first tiny line should tell you your skin may be drying of thirst!



JEWELS BY VAN CLEEF & ARPELS

With 'Moon Drops' Moisture Balm, there need never be another dry spell for your skin.

Think of *dry lines* as the first warning signs of a *moisture shortage within your skin.* Then you can see that dryness (which can make skin look old beyond its years!) needs to be treated *within.* Many creams simply sit *on the surface.* But MOON DROPS MOISTURE BALM *helps store up and hold moisture inside.* And, like plumping up a pillow, this inner moisture fills out dry lines. Used nightly, this unique concentrate of oils-in-moisture lets your skin wake up looking rested and replenished... feeling deliciously young and springy to the touch!



'MOON DROPS' MOISTURE BALM by REVLON

To keep moisture on tap always, use the complete Moon Drops sequence: Moisture Balm • Moisturizing Cleanser • Facial Freshener • Moisture Foundation



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✳ The *ultimate* of all fine hairdressings in the entire world ✳ *ABSOLUTELY GREASELESS*...COMPLETELY ABSORBED *INTO* THE HAIR ✳ Eliminates *hair sprays* and ordinary *hair creams* ✳ CONTROLS AND CONDITIONS YOUR HAIR ✳ So different...so marvelously different ✳ TAKES HOLD OF A WAVE AND *MAKES* IT *BEHAVE*



Debonair three-piece wool knit suit; brass-buttoned. About $75. Bergdorf Goodman, Neiman Marcus, I. Magnin.

Kimberly

Revlon says: Eyeshadows that shout are out, out, out!

the look that's in for eyes:

The 'Smoky Pales' by Revlon

7 soft-spoken eyeshades to make you look all eyes...instead of all eyeshadow!

Suddenly eyeshadow should be seen but not heard. Exit the shouting blues, garrulous greens, violent violets! The whispering campaign is on for 'Smoky Pales'–7 hush-hush shadow-shades that make your eyes look great and glowy (and your whole face softer, sweeter--disarmingly young). Why bother your head with decisions, decisions? Put your hush-money on all 7!

Tender Taupe *Smoky Lavender* *Pale Pistachio*

Dove Grey *Misted Blue* *Softly Beige*

(and Alabaster Lustre–a lovely off-white–too subtle to show you here!)



Choose from "Eye Velvet" or "Eye Shadow Stick"



EARRINGS BY VAN CLEEF & ARPELS



Family Heirloom, 1998

From Mom's
ruffled party petticoat—
her 3rd birthday.

Grandpa bought Mom
this cherry red dress
for her first day of school.
(Grandma cried.)

This patch
was a café curtain from
Grandma and Grandpa's
first apartment.
One room, two windows.

A bit from
Aunt Sharon's pajamas
the summer they
packed her off to
Camp A-Wah-Nah.
(Grandma cried.)

The girls
in Grandma's sorority
(Class of 1967)
all wore shirts this color
the day they
won the College Sing.

Great Aunt Ed
wore this pink dress
the day she met
Great Uncle Jerry.

BECAUSE SPRINGMAID COTTONS ARE WOVEN INTO THE LIVES OF AMERICA. SPRINGMAID FABRICS, 104 W 40TH ST, NYC

CHAIR BY KNOLL ASSOCIATES

Upon arrival in MONTE CARLO, your first stop might be in front of the famed Casino. Our wonderful touring trio is a light-as-air suit of NAKED WOOL in three smooth-going parts. Red, yellow, green or white in 6 to 14 sizes at 80.00. For the Young Elite® by our exclusive French designer LOUIS FERAUD of

Saks Fifth Avenue



A marvelous shaping for your cocktail plans is our stitched front misty sheath of zephyr-weight NAKED WOOL. It is shown above the pale blue of the Harbor from the Rotonde of MONTE CARLO's Hotel de Paris. In 6 to 14 sizes at 70.00. For the Young Elite® by our exclusive French designer LOUIS FERAUD of

Saks Fifth Avenue



The Port at **MONTE CARLO** shelters a sleek assemblage of yachts. The **NAKED WOOL** bolero-back skimmer is just the sort of almost-nothing weight you'll need for sun and sea. Blue blossoms on a field of white in 6-14 sizes at 60.00. For the Young Elite® by our exclusive French designer **LOUIS FERAUD** of *Saks Fifth Avenue*



As light and airy as its surroundings, our triple-tiered coat to wear over your NAKED WOOL dresses will never show signs of travel fatigue. The panorama—the harbor and skyline of MONTE CARLO. In green, rose, white or blue; 6-14 sizes at 70.00. For the Young Elite® by our exclusive French designer LOUIS FERAUD of

Saks Fifth Avenue



For touring the tennis courts and terraces of the MONTE CARLO Country Club—this two-piece ensemble of weightless NAKED WOOL. The dress is a clean white sleeveless sweep of shape, with its own double-breasted jacket. In 6-14 sizes at 90.00. For the Young Elite® by our exclusive French designer LOUIS FERAUD of

Saks Fifth Avenue



A grand event in a **MONTE CARLO** vacation is a visit to the Gambling "Salons Privés" of the Casino. The back-tucked long evening dress of breeze-weight **NAKED WOOL** is an extravagant blaze of yellow. 6 to 14 sizes at 100.00. For the Young Elite® by our exclusive French designer **LOUIS FERAUD** of

Saks Fifth Avenue



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the American première
of

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Double-knit fabric by Carvelle, 100% Chemstrand nylon.
White enriched with coral
or turquoise embroidery, 6-16, about $185.

Bergdorf Goodman, New York
Bramson's, Chicago
Joseph Magnin, San Francisco
Garfinckel's, Washington
Makoff's, Salt Lake City



behind every OLGA there really is an Olga

"Beauty is a matter of proportion, not size.
The proper foundation can help every woman to achieve better proportions and a more beautiful figure, instantly."

This remarkable girdle called Suddenly Slim® is designed to fashion your figure into its most attractive proportions. Suddenly you are slimmer, your good figure is better, your fashions fit. In Lycra spandex* by the first lady of under-fashions...Olga.

*Power net of nylon, acetate and spandex with nylon front panels

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"WHERE YOU CAN BUY"—SEE LAST PAGE



...borrowed directly from the Directoire—this three-act drama destined for a long, successful run. High-rise jacket and topover co-star, with a slim skirt in supporting role. All three in textured rayon and silk. Bone, navy or turquoise. Sizes 4 to 14; 5 to 15. About $45.00. For store nearest you, write Minx Modes, St. Louis 3, Missouri; Minx Modes of Canada, Montreal.

"WHERE YOU CAN BUY"—SEE LAST PAGE



Do you recognize these eyes?



Probably not—unless you happen to know Phyllis Roberts, from Flanders, New Jersey. Phyllis' eyes had just an ordinary prettiness—until she woke up their real beauty with Aziza Eye Cosmetics! First used backstage, Aziza has now become the everyday favorite of smart girls across the country. Aziza costs a little more, but the effect is worth it—on you *and* him. You'll find Aziza's complete Eye Cosmetics line exclusively at the better drug and department stores in your neighborhood.

Aziza

EYE COSMETICS BY PRINCE MATCHABELLI

Liquid Lid Liner, Waterproof Brush-On Mascara, Eye Pencil, Creme Eye Shadow Stick



BEAUTY CHECKOUT

The fat American daughter

She's somewhere between twelve and eighteen years of age. Her weight is somewhere between ten and thirty pounds over what it ought to be. She goes to a boarding school where she has no control over what's on the menu—the choice is starch or starch (for which, to tell the truth, she has a more than lurking fondness, anyway). When she was at home for Christmas, her younger brother called her Heap O'Calories, which sent her off to her room in tears. Sleek themselves, aware of the perils implicit in ruffling a young girl's feelings, her parents seesaw between reminding their daughter lightly but regularly about her weight problem ("Darling Miss Phatt . . ." a recent letter from her father began), and viewing any open line of action as domestic dynamite.

Eat now, pay later?

What is their choice? To take her out of a good school for which she'd been registered at birth, and in which there are on file the names of hundreds of candidates to fill any open place? Or let things slide until summer, at which time they could either enroll her in one of the weight-losing programs at an expensive beauty spa, or sign her into a summer camp specializing in obesity? (Seascape, at East Brewster on Cape Cod Bay, for instance—brilliantly planned and run by Dr. John Spargo of the Children's Medical Center in Boston, in association with Dr. Felix Heald, junior, Director of Adolescent Medicine at Children's Hospital in Washington, D. C. . . . Or the summer beauty camp called Teenage Colony at Fort Lauderdale. Or Trim Teen, a summer charm-school program at Harbor Island, Miami Beach.) Of these choices, the least traumatic and in the long run least bankbreaking is the special summer camp. But what happens when autumn comes, and school menus take over again?

Medical recommendation

Vogue feels that the weight problems for the fat American daughter ought to be handled *medically* on a year-round basis. It should be the girl's doctor who designs the program, (Continued on page 44)





Or so he says, each time his wife returns from her regular beauty salon visit . . . radiant, refreshed, her hair beautifully styled, lustrous and lovelier than ever.

Why don't *you* discover the lift to beauty only a hairdresser can give? Regular salon attention by highly skilled professional men and women can assure you of gloriously alive hair always, individually styled for you and kept in magnificent condition. You'll also discover that being pampered is half the fun.

Make a special point of choosing one of the many fine salons that feature famous Rayette hair-beauty products. From shampoo to permanent to hair coloring . . . to the perfect finishing touch of Aqua Net Hair Spray, Rayette gives you unsurpassed benefits.

RAYETTE

FOR TWENTY-FIVE YEARS, FIRST IN PROFESSIONAL HAIR CARE



"WHERE YOU CAN BUY" – SEE LAST PAGE



She's mom to the kids, but she's baby to daddy. She wants comfort with come on. Support with surprise. She wants her patent potent: wide open and white. She wants Vitality: the sensible shoe too smart to show it. Don't you? Adorn, about $15.

Vitality Shoes, Div. International Shoe Co., St. Louis, Mo. 63166. Also made in Canada, Vitality Shoes, St. Thomas, Ont.

VITALITY®!

a Caledonia fashion Knit by Rose-Marie



It's the traveling-est! This wisp of a knit with fringed top will take you far, spring and summer. Made of the newest yarn, **tycora**® textured continuous filament **Creslan**® acrylic. In America's smartest colors. About $85 (*without ocelot*).

At I. Magnin Co., West Coast; B. Altman, New York; L. S. Ayers Co., Indianapolis; Krémer's, Chicago; and other fine stores.

FOR ADDITIONAL STORES, "WHERE YOU CAN BUY"— SEE LAST PAGE

(Continued from page 40)

sends it on to the school as a medical recommendation, supports the girl psychologically by demanding that regular (not less than once a month) appointments for checkups be made and kept, and fortifies the effort with whatever medical aids he may see fit to prescribe—appetite-inhibiting pills, thyroid adjusters, et cetera. His credentials—medical custodian for a young girl's health—open another door: to the cooperation of a headmistress not necessarily yearning for assistance in the running of her excellent and long respected school.

Pheeding time, at home or away

It seems to us that it should be possible for schools to stock and serve diet foods as automatically as they stock and serve other foods. Metrecal keeps forever and could be ordered along with other canned goods. (To its famous measured liquid-meals program, and its low-cal wafer series, Metrecal plans to add a filling non-liquid meal measured in calories.) . . . A firm called Duffy-Mott has, in tins and jars, spaghetti sauces, chicken à la king, maple syrup, and better than fifty other varieties of well-liked foods in which calories have been quite dramatically reduced. . . . Then there's Diet Delight, the low-calorie branch of the excellent Heart's Delight brand of vegetables and fruits. . . . There's Sego, Pet Milk Company's label for a group of delicious diet drinks and soups. . . . And the Agricultural College at Cornell University has been experimenting with a new low-calorie pie which may be marketed. . . .

More for Miss Phatt

Stockable for after-dinner eating (a habit of something like 47% of the nation, and an evening necessity for some children and teen-agers) are skim milk cheeses such as Danish Tyborg, with or without caraway seeds, and, because it too is on the skim-milk wavelength despite its richness of taste, the domestic Baronet cheese. . . . A walk through Macy's eighth-floor food department reveals a fascinating group of calorie-considered foods, of which, for the young before-bed-time eater, some of the best news is Happy Diet cookies (14 calories apiece), and Chocolate Chippies, a cookie made of 100% whole wheat flour, weighing in at 12 calories for each cookie. . . . In the fizzy-drink department, Coca-Cola appears pleased with its new low-calorie cola beverage called Tab. And Pepsi-Cola has its low-calorie series; any watcher of television knows this is called Patio. . . . Given half a chance, the fat American daughter would, we think, be happy to choose food with less, rather than more, in the way of calories.

KEEP THIS NAME ON YOUR LIPS–

Estée Lauder's

RE-NUTRIV LIPSTICK



Estée Lauder's new Re-Nutriv lipstick is the spark that sets your entire make-up aglow. She whips Re-Nutriv, her costly creme of creams, right into this full-bodied, revitalized formula—giving its colors a radiance rare among lipsticks, and its texture an unbelievable smoothness.

And while this velvety new Re-Nutriv lipstick goes quietly about its beauty-treating, it explodes into some of the most alluring, romantic, colors you've ever seen. Sixteen exciting and brilliant shades...try them... and you'll want to keep them on your lips: Estée Lauder's new Re-Nutriv lipstick.

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KEEP THIS NAME ON YOUR LIPS—

Estée Lauder's

RE-NUTRIV LIPSTICK

spanish melon



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THE RE-NUTRIV COLLECTION: SWISS STRAWBERRY • GRECIAN LILAC • SORRENTO PINK • CAPRI PINK • PORTO FINO ROSE • FRENCH APRICOT • DESERT CORAL
SPANISH MELON • TROPIC TANGERINE • FRENCH PEACH • VALENCIA CORAL • CAFÉ • CASTILIAN • PEPPERMILL • SEVILLA RED • FLORENTINE CHERRY



KEEP THIS NAME ON YOUR LIPS—

Estée Lauder's

RE-NUTRIV LIPSTICK



CAFÉ

THE RE-NUTRIV COLLECTION: SWISS STRAWBERRY • GRECIAN LILAC • SORRENTO PINK • CAPRI PINK • PORTO FINO ROSE • FRENCH APRICOT • DESERT CORAL SPANISH MELON • TROPIC TANGERINE • FRENCH PEACH • VALENCIA CORAL • CAFÉ • CASTILIAN • PEPPERMILL • SEVILLA RED • FLORENTINE CHERRY



Nat Kaplan designs for good girls

"ME? A GENIUS?"

BY ELINOR GOULDING SMITH

It's really lucky that the progress of the human race has never depended on me. It would never have occurred to me, for instance, to catch a wild horse, put a saddle on its back and shoes on its feet and try to ride it. If I had been the first human being ever to sit on a horse's back, as soon as he broke into a trot I'd have got right off and said, "Forget it, fellers. It's too bumpy." I wouldn't have thought up posting in a million years.

Or let's say I had come across a stalk of wheat growing somewhere. I would have looked at it, tasted a bit of stem or a couple of grains maybe, and said, "Forget it. It tastes rotten." I would never have been able to figure out that if you separated out the grains and ground them up between two pieces of flat stone, and mixed it with salt and water and eggs and found some yeast somewhere (but where?) and mixed that in, and then let it rise and then bake it, it would turn out to be bread. No, left to me, the world would have had to get along without bread, cake, muffins, popovers, biscuits, breaded veal cutlets, and blueberry pies.

If I had come across some kind of ore—iron ore, maybe, or gold—I would probably have just kicked it around with my foot and said, "Look at that. Oh well. What could you do with it?" There would never have been so much as a pot to cook in, if I'd been around. *Someone* must have looked at iron ore and said, "Say, I wonder what would happen if you melted that down and sort of moulded it into pots and pans?" But not me.

If someone had skinned an animal, I would have pointed to the hide and said, "You'll have to throw that part away. That's not good for anything. Ick!" It would never have occurred to me to find the bark of a tree that happened to be rich in tannin, cut it up in little pieces, and make a great big mush of it, and soak the hide in it for days and days no matter how terrible the smell, and end up with *leather*.

And even if I had, I wouldn't have been able to make anything out of it anyway, because I wouldn't have known what to use for a needle and thread. I would have just had a great big useless piece of leather.

I've seen a sheep, and I can tell you that if I'd been the first person ever to see one, I would have looked at that itchy, dirty, matted coat of his and said to myself, "Well, you sure can't make anything out of *that*." The thought of cutting off his wool and then sort of twirling bits together to make long strings and then weaving it or knitting it into mittens and sweaters and ski caps and rugs would never have popped into my head.

Even if someone else had thought of it, and said to me, "Listen, I'll bet we could shear off that wool, and spin it into long strings and weave it into lots of useful, warm, chic things." I would have said, "Are you crazy? It would take you years to do all that, and when you were all through, whatever things you made, chic though

they might be, would be all smelly and terrible. Have you been *near* that animal?"

Some people think Einstein and Beethoven and Michelangelo and Copernicus and Newton were great geniuses. Well, they may have been bright enough, sure, but what about the guy who first made an egg beater and then separated an egg and beat up the whites? What about the first person who made glass? Or maybe who made some glass by accident, but had the wit to say, "Oh boy! Glass! I bet you could make lots of things out of that."

How about the first person to figure out how to make a needle and thread it and sew with it?

Did you ever see a pattern for a pair of pants? It's so complicated I've never been able quite to understand how it works, even though I've often made them. I just follow the pattern, and cut out the pieces and sew them together, and then when I turn the resulting thing inside out, I'm *stunned* every time it really comes out pants. How about the guy who first figured *that* out?

If it had been up to me to make the first pair of pants, I would have made two long skinny tubes for the legs, and then one short fat tube for the body, and then I would have sort of bunched it all together in the middle, and men would still be wearing robes, kilts, or togas.

How about the first person to think of cutting fat into flour and salt and adding water, and rolling it out and filling it with apples and sugar and butter and cinnamon and baking it in an oven, and saying, "Look what I made! An apple pie!"

Who first tried to make a popover, and what impelled him to try something so utterly unlikely? How about the genius who put two sharpened blades together with a bolt or screw in the middle and made scissors?

What nut thought of tying a bunch of dogs to a sled, and then tried to get them all to go in the same direction at the same time? *I* wouldn't have tried a thing like that.

Who, having discovered manioc, which is poisonous (it contains hydrocyanic acid, whatever that is), was able to figure out that if you made it into a big, slimy, revolting pulp, and squeezed out the juice, and dried it and cooked it, you would end up with a nutritious and delicious food called tapioca? Not me. I would have just said, "That stuff is poison—leave it and go catch a fish."

I don't see that it was so terribly smart to invent a steam engine or an airplane or a sewing machine. Those people had had all the hard part done for them. Take Einstein, for instance. What did he do? Someone had already figured out how to make clothing and houses, cook food, and someone had already invented paper and pencils. All *he* had to do was sit down comfortably on a chair in a heated room and write $E=MC^2$ on a piece of paper. I don't say I could have *done* it, mind you, but it's not in a *class* with inventing bread.



"WHERE YOU CAN BUY"—SEE LAST PAGE

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How many times have you thrown up your hands in despair and cried "I can't do a thing with my hair!" There are few moments in life more demoralizing. Somehow when your hair looks right, the world looks right. When it doesn't, even your loveliest dress somehow seems wrong. I know. I have worked with women and their hair too long to be unaware of its psychological effect. Yet why women permit themselves to be prisoner to their hair puzzles me. Why, when you can always look marvelous, do you still hesitate at the obvious solution. Of course, I refer to the wearing of a wig. Not simply because wig-making is my business. But because I know — from long experience — what a wig can do for a woman.



Mr. Hartwich advises client on most appropriate wig for her looks, life.

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Perhaps you have already considered owning a wig! You may even have bolstered your courage one day and tried some on. Yet you hesitate. I understand this. In America, wig-making is a new fashion. Where do you go to buy a wig? How do you buy a wig? Who is truly qualified to advise you? It is in recognition of these questions that I have taken this space to tell you a few things you should know about wigs, and about my wigs in particular.

To me, wigs are an art. A custom art. They cannot be bought from a bargain table and be expected to do justice to the wearer. As you may have guessed, I am European. I was trained in the craft of wig-making and hairdressing when I was very young. Wigs were second nature to Europeans long before they became the fashion in America.

Part of the art of wig-making is knowing one's customers. In my salons, before anyone lifts a finger to your head, he studies it. He studies you. Not only is each wig designed to blend with your own coloring, your own features, but also it must reflect your personality. If you wish a wig that duplicates your own hair style, this it shall be. If you yearn for a totally new look, this too is yours. Anything is possible with a wig, providing it has been created specifically for you and is of truly fine quality. Now many wigs look superb to start with, but only a really superior wig stands up to the test of time. The finest are made of virgin hair — unbleached, untreated in any way, in a blending of textures. Fine hair is used for softness and sheen, coarser hair for lasting holding qualities. This is the kind of wig we of Richard Hartwich make—and we do it in several different designs.



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My third is the "Demi-Coif," a wiglet that you add to your own hair. It creates a perfectly coiffed look without hours under the dryer. Or an evening hair-do in minutes. We match it exactly to your own hair shade and the ways to arrange it are — endless!

I hope I have convinced you of the enormous potential of a wig in your life. If you are concerned about price, I think you will be pleasantly surprised. But more than that I want to prove to you how delightful buying a wig can be. That's why I sincerely invite you to call soon for a complimentary consultation. There will be no obligation on your part to buy. But you may walk out asking yourself — why have I waited so long to buy a wig?

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"WHERE YOU CAN BUY"—SEE LAST PAGE



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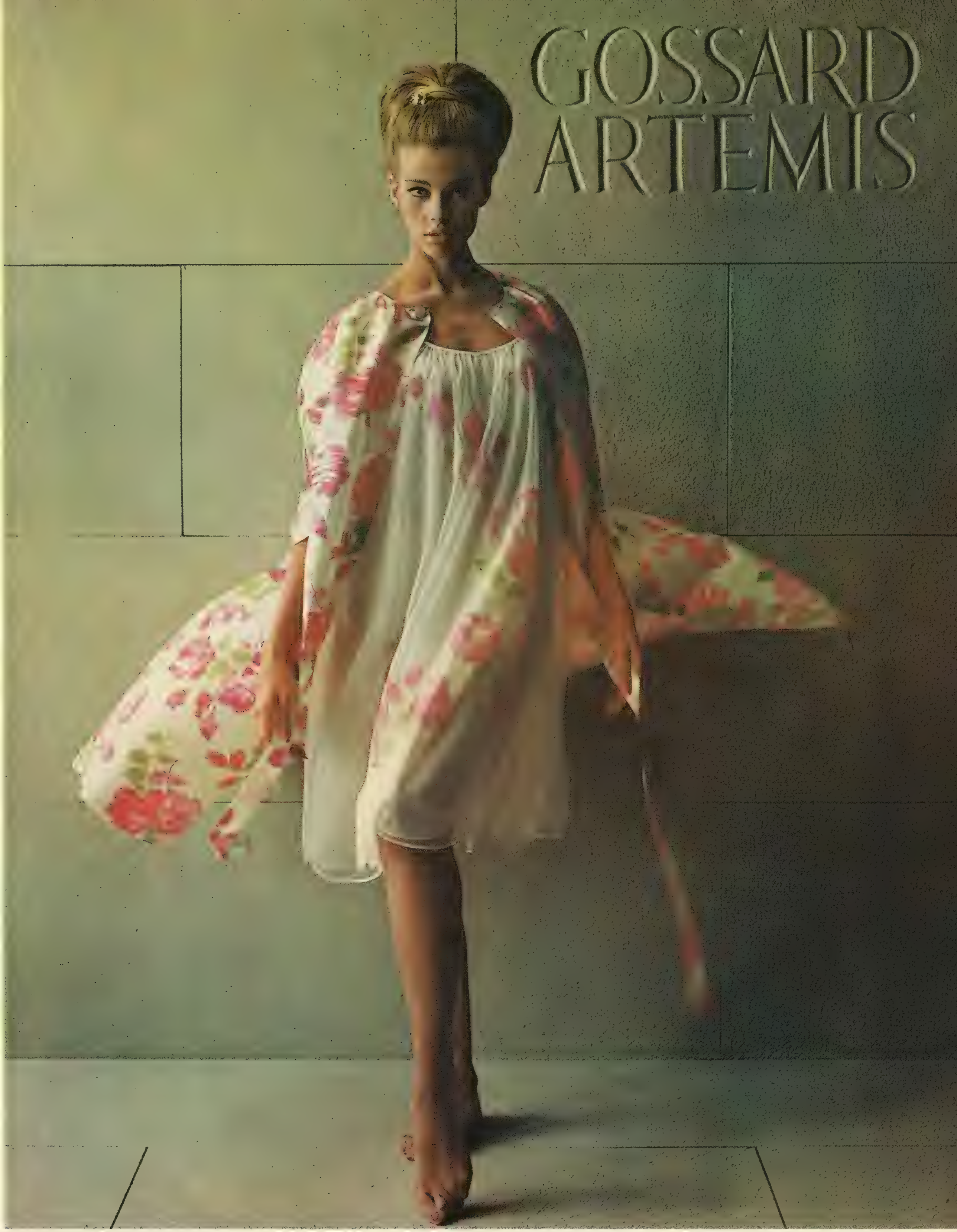
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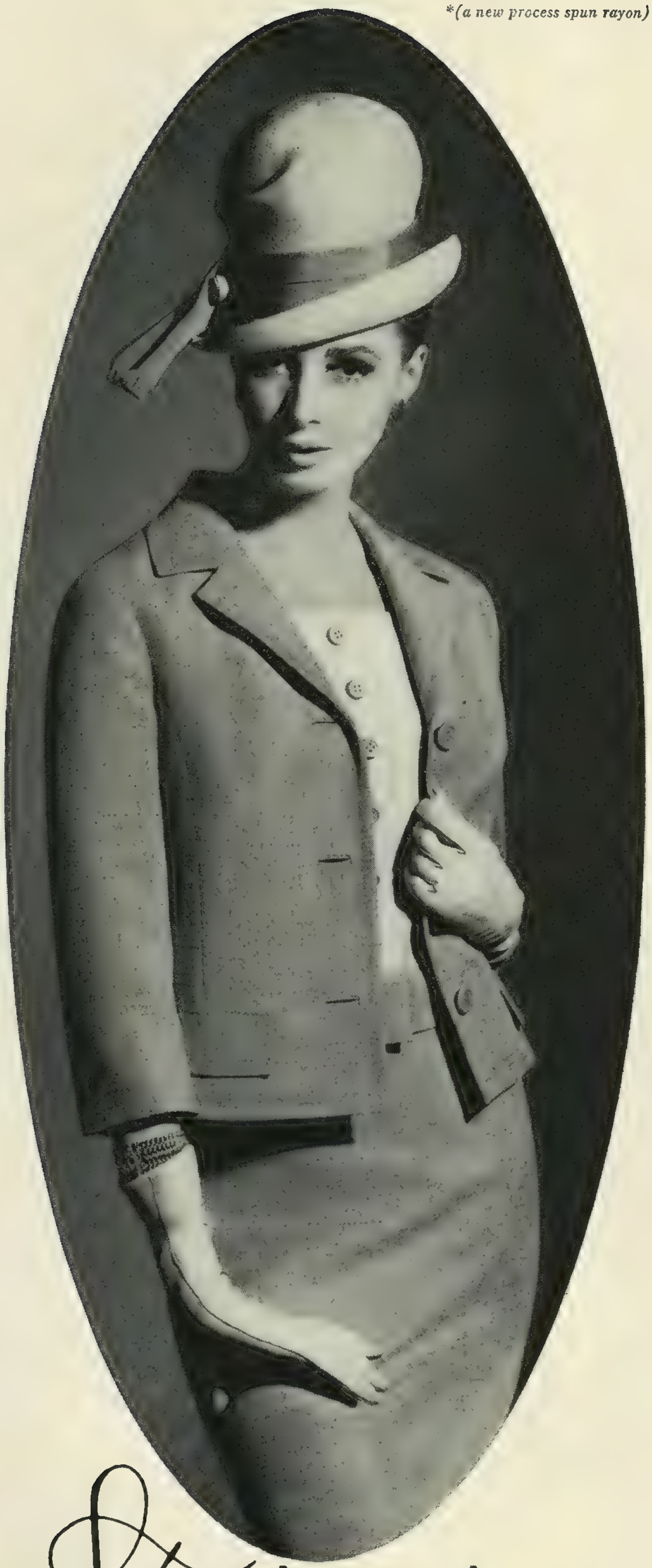


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theatre

BY ELIZABETH HARDWICK

One musical, "emptiness beautifully produced"
One play, "one's attitudes to authority"

How is one to judge an "entertainment," beyond asserting that one has, positively, been entertained, or, negatively, been bored. These matters are like mushrooms, a personal taste, not really open to analysis. And, of course, large Broadway musicals are above all an enterprise. Excess is an absolute necessity. There must be crowds, extra beads and feathers—indeed everything must be a sort of second helping on the house. The very atmosphere vibrates with money spent.

In the case of *The Girl Who Came to Supper*, we approach with a special feeling of anxious expectation, compounded of the golden persons whose names stand behind it: music and lyrics by Noël Coward, scenery by Oliver Smith, costumes by Irene Sharaff. A high degree of entertainment is promised and a measure of the promise is actually delivered. For my own part I can say—not knowing how to assume the categorical in this instance—that I was indeed entertained. I was interested in the cast, in the costumes, in the dancers. I found it easy to accept the vigourous, rather downright Americanism of Florence Henderson, the beguiling professionalism of José Ferrer, and the magical presence of Tessie O'Shea. Tessie O'Shea is a London music hall performer in the old manner, brought over *as she was*, so to speak. A very special shipment. She is that aspidistra plant George Orwell spoke about, ragged, hardy, telling something of eternal hope.

The eyes are dazzled and yet comparisons appear. The show is a pastiche. It is an organization of attractive elements, rather than an original inspiration for the musical stage. The great musicals, and particularly those with an American setting, have in the midst of the shining colours a little grit of truth; in the wiggles of the chorus we have sometimes felt a hint of the genuine rhythm of American life. There is nothing of that kind in *The Girl Who Came to Supper*. The dialogue is often amusing; the songs by Noël Coward are a disappointment. (For show tunes, one needs perhaps to be an American.) As Shaw said about a forgotten farce, there is "a certain incongruity between the jejune flimsiness of the general notion of the play and the comparative solidity and intelligence with which it is put together." But that—emptiness beautifully produced—is the dismaying fact of our theatre as a whole.

Chips With Everything, by the young British playwright, Arnold Wesker, takes the class struggle with a literalness perplexing to the mobile American mind. He takes it literally and at the same time makes of it the ultimate symbol of England. It is not classes that are meant, for class could simply be the sum total of one's life, but the class *struggle*—the contempt of the upper classes for the lower, the occasional attraction of some dissident member of the upper for the strength of the lower, the hidden willingness of the lower classes, in spite of their superficial toughness, to be exploited.

This literal and symbolic drama is worked out in the training camp of the Royal Air Force during the last war. Hanging about this class conflict are the rain clouds of special family complications, determining one's attitude to authority. Wesker's philosophy is a bit plain. His plays, particularly *Roots*, which was done here several years ago, remind us forcefully of our own drama of the late Thirties, of Clifford Odets, of John Howard Lawson, and others. But *Chips With Everything* is a much more impressive play than *Roots*. It has, in the RAF training camp, a setting of genuine dramatic possibility, all of which is movingly exploited. The play is very well acted and has, for all the brutality of military life, a memorable old-fashioned charm, too.

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movies

BY JOAN DIDION

One movie, "miraculously moving"
One movie, "old-fashioned schmaltz"

In defense (or not in defense, have it as you will) of Elia Kazan, it can almost certainly be said that nobody has ever come out of one of his movies ridden by the slightest doubt as to what that movie was all about; Kazan attacks an idea in much the same spirit as Consolidated Edison digs. The word that comes inescapably to mind is "doggedness," a doggedness so extreme that it frequently slips into the unintentionally waggish. Call it apocryphal, but I remember the story about how he was only narrowly diverted from concluding his movie about the rise and fall of a television idol, *A Face in the Crowd*, with a shot of Andy Griffith impaled upon a television aerial; I have an indelibly *un*apocryphal memory of Jack Palance, as the murderous plague carrier in *Panic in the Streets*, dying spread-eagled against the rat guard (*get it? get it?*) of a docked freighter. In brief, almost nothing deflects Kazan from an idea, once he has one, and it was with distinct wariness that I set out to see his movie about the idea of America, called, with that Kazan genius for zeroing in (twice) on the point, *America America*.

All right, then. Wary I was, and I was wrong. Peculiarly, Kazan's very faults become the movie's virtues; *America America* is massively repetitive, insistently obvious, almost interminable, and, perhaps in spite of itself, immensely, miraculously moving.

Although a description of the action in *America America* would inspire, *a priori*, little enough confidence even in me, bear with me a moment. We are in Anatolia, 1896. Stavros, a Greek boy, wants to come to America. Eventually he does come, and there it ends. In order to come, however, the boy degrades himself in most of the available ways; he is robbed, beaten, spat upon. He murders, becomes a gigolo, trades his identity for that of a dying shipmate. "*I believe*," he repeats, a kind of litany, "*that in America I will be washed clean.*" "*He saved himself*," his mother insists when she hears that he is at last in America; "*he saved himself.*" As proof of that salvation, he has even a new name, suggested by an immigration official—and what does a new name mean, after all, but to be baptised, to be born again?

Redemption, then, is what the movie is about: not simply redemption as redemption, but the idea of America as redemptive. *America America, God shed His grace on thee:* it is the idea which has informed all our history, the idea which sent and still sends us West, the failing dream which drives us into easy violence and neurotic resignation and off the Golden Gate Bridge; the remembered dream which haunts our uneasy wakening. No people ever expected so much of a country; none ever risked such failure. In his unswerving insistence upon America as Redeemer, Kazan has made a kind of miracle play. The power of *America America* lies in what it does not say, lies in the gulf between what we know and what Stavros does not know: that we may escape history but do not escape ourselves, that redemption comes hard.

Love With the Proper Stranger stars Natalie Wood and Steve McQueen in what seemed to me so curious a mixture of old-fashioned schmaltz and up-to-the-minute grubbiness that I could conclude only that I was the slightest bit over the hill. *She's a sweet kid, works for Macy's, see, and he's old Johnny One Note, doesn't want to take that long walk to the altar, if you follow, except one night they get together in the Catskills (like when Nat was Marjorie Morningstar, remember, only this time she's Italian)*, and you might think you could vamp it from there, but take my word if you're over eighteen you can't, because in movies like this only yesterday, when the world was young, see, we didn't have any hard-focus abortions in the West Village (if you follow), which may or may not be part of everyone's young life but in any case never used to crop up in movies like *L.W.T.P.S.*, which in all other respects projects the same general world view as *Miracle on 34th Street*. I mean, baby, say you're interested in America's Changing Sexual Mores (Youth At The Crossroads, maybe), this is strictly a case in point.

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"WHERE YOU CAN BUY"—SEE LAST PAGE

books

BY ERIK WENSBERG

One book, "an unreclaimable little squit"
One book, "obdurately in the rib cage"
One book, "a good enough political sense"

In *Jubb*, published by Putnam's the English writer Keith Waterhouse has the effrontery to assume what all right-minded American readers know is impossible: that a clean, planned, prospering, middle-class housing development, enlightened into a veritable galaxy of civic centres and residents' subcommittees, could harbour in its gilt-laden bosom an unreclaimable little squit as addicted to fantasies of tarts "in rainwear" and "poses" as he is to parliamentary community uplift. Mr. Waterhouse has made of Chapel Langtry (an English "new town") and of C. L. Jubb, executive committeeman of the Good Neighbours Club, an admirable comic study—out of one part Gogol, one part Krafft-Ebing, one part Lewis Mumford. It is marvellously funny. Jubb is no more deplorable in his plain-wrapped, rococo reveries than he is in the fierce round of community betterment meetings and supervised recreation courses that are Chapel Langtry's pride. It is just Jubb's officious, Gogolesque energy that early claims the reader's embarrassed affection; one follows his high-bouncing descent down the cellar stairs of madness and exile with a saving conviction that he no more knows what is doing him in than Micawber did.

Or nearly; once or twice Jubb's first-person narrative veers into passages of really sinister self-contempt otherwise quite absent from it, presumably because unconscious. One momentarily fears a case history. Yet these marring passages are virtually detachable, like the damp-Agnes sentimentalisms in Dickens. An excellent book.

Among thoroughly professional English fiction writers the fate of a literary idea can seem to depend upon a good or bad day. *Honey for the Bears*, by Anthony Burgess (Norton), suffers accordingly; it remains funny rather than comic, racy but not audacious. Paul and Belinda Hussey arrive in the U.S.S.R. from Britain to sell some bright, synthetic dresses on the black market, as a favour to a late smuggler pal. This unlikely situation proceeds to undo man and wife in most possible ways, as they stagger through a funhouse Leningrad of lugubrious ideologues and menacing medico-police. Everything reveals its amazing opposite in a kind of deconditioning Fall. The American-born Belinda finds "re-oriented" Soviet happiness; Paul is at last arrested for desperately giving away to the comrades what he had come to sell illegally; both reveal violent attachments for their own sex; only English pluck and muddle win through. Mr. Burgess's point—that grimly polar sex and ideology will inevitably overturn—might have been striking. His bumptious style may be right. One's only regret is that the comedy, bound to a hero of such middling sensuality and wit, sits obdurately in the rib cage between belly and mind.

What are we to think of the reputation of *The New Yorker* as a school for writers? After finishing Calvin Trillin's *An Education in Georgia* (Viking), this question, a bit less enlivening than low back pain, is all I am left with. If a reformed *Time* reporter with the literary attainments of the median *New York Times* staff writer were to undertake to please *The New Yorker* with a set of articles, this is how I am afraid they would come out, and how they have. Readers who did not stay the distance when that magazine first printed Mr. Trillin's account of Charlayne Hunter and Hamilton Holmes at the University of Georgia, are not more likely to do so now. The author has a good enough political sense, likes his subjects, peers at their dissimilar characters; he is aware of every particular in their bewildering positions as the first Negroes at the University of Georgia after the Supreme Court decision. He has also, I regret to say, a style for describing brutality and human anguish that has the effect of an extended, patient, nasal humming.





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about one hundred and forty-five dollars
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ZITA, INC.—SWANSON'S

NEW GOOD MOVES FOR TRAVELLERS— IN THE U.S.A.

TUCSON, ARIZONA

The Arizona desert around Tucson is, like the Nile or the Alps, a land worth travelling to see—primitive in its burnt colourings, its haphazard jabs of yucca and saguaro trees, the dry restless air, the sunsets, the small mountains blurting up without the preface of foothills.

One pleasing place to stay within this landscape: Westward Look, The Ranch Inn, on the fringe of Tucson. This eighty-acre ranch has a stable of twenty of those small Western horses which delight in swivelling through the mesquite trees as if in a gentle gymkhana of their own determining.

Guests at Westward Look may live in the main house, a white, rather Spanish, stucco building on the side of the Catalina mountains, or in one of the ten cottages on the grounds. Only three miles away there is the excellent new Tucson National Golf Course—it opened last November—with artificial lakes, fairways curling around the valley and up to the canyon.

For two persons and all meals, $35 a day; bedrooms with sun-rooms as well as a fireplace in some of the larger cottages, $50 a day for two. The address for Westward Look is 245 East Ina Road, Tucson, Arizona.

MIDDLEBURG, VIRGINIA

Red Fox Tavern, an eighteenth-century coaching inn, where Thomas Jefferson probably stopped on his travels, counts as a good move for on-that-track travellers today. Colonial to its white picket fence and fieldstone walls, the Tavern stands in the main square of Middleburg, the hub of Virginia's hunt country rippling with greenly wooded foothills to the Blue Ridge Mountains.

Pink-coated huntsmen, in fact, liven the Tavern's scenery between November and March; many pop into the Red Fox after such big meets as the Orange County, Middleburg, and Piedmont hunts for mulled wine in the pub, or a warming grog in the upstairs drawing room.

In the pine-panelled bar with its stony fireplace big enough to roast an ox in, food with tap beer and wines are served. (The Red Fox's wine cellars are notable.) As Virginia is a "package state," guests bring their own supply of liquors for which the Tavern provides set-ups, upstairs.

Although open all year, the Red Fox apparently has no off-season, consequently one must book ahead for the handful of pleasing guest rooms and suites, cosy with open fires, or, for rooms in the two cottages in the groomed, musky-scented, boxwood garden at the back. (Single rooms, $12; suites for two, $36 a day.)

It is best, too, to reserve tables in the low-beamed candlelit dining room where the fleet of courteous waiters with their soft drawl of "Yes, Ma'am" and "Yes, Sir" charm Northerners.

In addition to the local fox-hunting gentry, the Red Fox attracts Washingtonians (it is only forty miles west of the capital); people visiting students at Foxcroft School; and those driving along the Skyline Drive, the Shenandoah Valley, and to Monticello. Even Alfred Hitchcock felt the attractions of the Tavern. There he shot several scenes of his new movie, *Marnie*, starring Tippi Hedren.

NOTE: During Garden Week in Virginia, which falls this year between April 18 through 25, many of the great houses open to the public. Anyone lodged at the Red Fox then may see old and new plantations in and around Middleburg, Warrenton,

(Continued on page 78)



Does your skin tell you it's winter?

It doesn't need to. You can counteract the effects of winter just by taking a bath. A Bain d'Or bath. It will nourish your skin with the rich moisturizers and oils it needs. Try it and see the lovely difference. Send for a trial bottle of Bain d'Or Bath Oil for Dry Skin using the coupon.

Bain d'Or by Lenthéric

TO: Dept. V, P.O. Box #3473, Chicago, Illinois
Please send me one half ounce Bain d'Or Bath Oil for dry skin. I enclose 25c.

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City_____ Zone____ State____



New! FROM ROUX...

THE HAIR COLOR YOU WANT...IN ALL 3 TYPES OF COLORING!

Exciting new approach to your hair color—a magnificent range of colors, and the same colors available to you in all three types of hair coloring:

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FANCI-FULL Rinse

- Color that rinses in, colors instantly, shampoos out when you wish.

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NICE CHANGE Hair Color Lotion

- Color that lasts through several shampoos. Needs no peroxide, colors in 10 minutes, won't rub off.



LASTING–

FANCI-TONE Creme Hair Tint

- Rich, lustrous color that won't shampoo out. Provides fabulous total coverage of gray hair. Creme conditioning leaves your hair softer, lovelier.

Whether you want to cover gray hair with natural looking color, or give it a shining new gray...or add gossamer color tone to your lightened hair...or give lustrous new color to dull, faded hair...ask your hairdresser to show you these thrilling Roux colors. Whatever your purpose, enjoy the color you want—in the type coloring you want!

"Cover Girl Make-up makes my skin look lovely, helps it stay lovely"

Says Barbara Berger as seen on the cover of Good Housekeeping



At last! A Cover Girl complexion... so natural you can't believe it's make-up!

Cover Girl covers so completely, looks so natural no one would guess you're wearing make-up. Best of all, it's glamour that's *good* for your skin! Most make-ups do nothing for your skin, but Cover Girl—and *only* Cover Girl—helps *improve* your complexion with the proven beauty benefits of *famous Noxzema medication.*

Use fragrant Cover Girl liquid every morning; pat on the matching powder for a sheer, soft finish. Your make-up will always look fresh and smooth—never caky or mask-y. The antiseptic powder fights germs on your puff, guards against skin problems with every touch-up. You'll love *your* new Cover Girl complexion!



Powder, Liquid, Matte Make-Up
in your skin shade $1.50 ea. plus tax

NEW COVER GIRL *MEDICATED MAKE-UP BY NOXZEMA*

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Whirling wisps of misty colour on warp printed cloque. Cocktail dress and collared companion coat of tetron and rayon, both fully-lined. The ensemble: about $125, sizes 8 to 16 at Bonwit Teller, Bullock's-Wilshire and other fine stores.

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makes tonight different from all other nights



JAYNA MODES, INC., 1385 Broadway, New York 18, N.Y.

Country Clothes



FOR ADDITIONAL STORES, "WHERE YOU CAN BUY"—SEE LAST PAGE

by Pendleton®

ALWAYS VIRGIN WOOL



Fresh proof that Spring's coming, these free-striding ideas—pure Pendleton and, naturally, pure wool. It's our very-much-alive look, done in the softest of shadow weaves. Note the sleek chic of the Town Jacket and the tapered Pant, the Spring Suit and the marvelous Topper, the Jumper and the new Pocket Skirt. Have the whole beautiful works to wear separately—together—every which way. (More bonny colors, too.)

Shown (left to right) Pocket Skirt, 14.95; Sleeveless Shell Slipover, 7.95; Topper, 39.95; Spring Suit, 35.00; Jumper, 22.95; Duster, 35.00; Belted Pant, 17.95; ¾ Sleeve Mock Turtleneck Slipover, 9.95; Town Jacket, 25.00; Pendlemate® Accessory Sleeveless Cotton Shirt, 7.95; Belted Walkers, 14.95.

In America's quality stores. For descriptive Pendleton Sportswear literature, write Department 1741, Pendleton Woolen Mills • Portland 1, Oregon. © 1964 PWM.





Can a Little Girl from Mound Bayou





find True Happiness





in a Palm Beach Cottage and Fiancées?

Susie has taken a giant step in her Fiancées. Will she desert them now? Never! Her theory: don't fool around with success. But is she *really* happy? You bet she is. And she still pays a piddling 11.95 to 14.95 for her Fiancées, like these: 1st row, right, "*Naughty*," with renaissance vamp. 2nd row, center, "*Marisa*," bareback side-show. 2nd row, right, "*Casino*," punched patent. 3rd row, center, "*Frenchy*," bow-and-teardrop pump. See these in both high and demi heels, and the other uplifting colors and styles, at stores that understand all the wonderful things that can happen to a girl.

Fiancées

A DIVISION OF INTERNATIONAL SHOE CO., ST. LOUIS, MO.



Eloquent aptitude for Spring ... Big City Jacketing over a sleeveless sheath with the new dropped waistline. Soft gathering at the hips narrows to a chic and tapered hem. In exciting new R-a-Kaine ... a crisp-textured rayon in turquoise, coral, navy, toast. Sizes 10 to 18. About $25.* **For the girl who knows clothes.** R & K Originals, Inc., 1400 Broadway, New York 18, N. Y.

*slightly higher in the west

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"Where you can buy"—See last page.

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"I go to bed each night with a head full of notions"

Variety is the spice, not only of life but of shopping.
And I find a variety of notions in a variety store.
You and I are probably too young to remember when they called it a "5 & 10" but today you get everything from soup (at the lunch counter) to nuts (at the candy section). And a thousand other things, some times even radios and refrigerators!
They have variety in hair beauty aids, in bubble baths, perfumes and lotions, in soaps, or the latest in buttons and bows...and lots of other things that make me glad I'm a girl.
And bobby pins,* the most versatile hair grooming device known to woman. You can use them to set your hair, keep it in place, pick a lock or, if you are a Bunny at the Playboy, use them to hold your ears on.
If I don't remember what I need or want, I look around for it in my variety store.
Nowhere can so little money buy so many wonderfully useful little indispensable odds and ends of everything as in a variety store.
Shop the notion department of your favorite variety store for the latest in many things that will go to your head tonight!



Scolding Locks Corp.
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World's largest exclusive manufacturer of bob pins and hair pins

* *Salon Set Bob Pins, a touch of elegance for the woman of taste who deserves the very best. Now available exclusively at leading variety stores.*



Spring is a time of traveling . . . a natural tussah silk costume by Harrods of California begs for new horizons—trails a wake of excitement with easy jacket and V-neck overblouse. Sizes 8-18, 165.00.

SAKOWITZ
HOUSTON

NEW GOOD MOVES FOR TRAVELLERS—IN THE U.S.A.

(Continued from page 68)

and Upperville, many of them visitable for the first time.

THREE GREAT SPAS

Many Americans, now on an exercise and health kick, are beginning to take spas seriously. Perhaps not as seriously as Europeans who cling to their yearly cures at innumerable spas—Aix-en-Provence, Bad Gastein, Ischia, Vichy, Montecatini—but seriously.

Among the most celebrated American spa hotels are three grandes dames of ageless charm: the Gideon Putnam at Saratoga Springs, New York; the Homestead at Hot Springs, Virginia; the Greenbrier at White Sulphur Springs, West Virginia. All three, set in rolling country, are enormous spreads of hotels, all are beautifully run, deeply comfortable, and open all year.

What makes them different from other luxe resort hotels? The regime, the waters, the "cure." This may involve sipping or soaking, with sessions of deep or fingertip massage, and exercise. People not too interested in "the cure"—and those that are—find rafts of other things to do; e.g., tennis, golf, hunting, walking, dancing, playing cards, and time for siestas.

Here, some news on the differences of these different hotels.

SARATOGA SPRINGS

Red-brick Colonial with a white-columned entrance, the Gideon Putnam Hotel has a new look inside. Now, the lobby, the lounge, and the dining room with its bow windows facing the park, have switched from the Dorothy Draper signature—gay red, green, and black colour arrangements—to white and gold. Upstairs, the rooms preserve the Draper tradition. A strictly Saratoga tradition is the bottle of bubbly Geyser water left like a morning newspaper outside each bedroom door. Stronger medicinal waters may be delivered on doctor's orders.

Gore Mountain, that very new ski run in the Adirondacks, is an hour away from Saratoga; only twenty minutes away are Alpine Meadows and Willard Mountain. The Bromley ski slopes in Vermont's Green Mountains are about an hour-and-a-half away.

After the spring thaw, visitors may play the two new golf courses circling the hotel. The first tee of the eighteen-hole course begins a walk away from the hotel's columned entrance.

Single rooms, including breakfast and dinner, $15.50 to $21.50; double-rooms for two, $28 to $32. During August, Saratoga's great racing month, add about $15 to these prices. From New York to Saratoga is just over three hours by car.

HOT SPRINGS, VIRGINIA

The Homestead, deeply Virginian, doesn't change, it only adds more pleasures. Recent additions are eight bowling lanes; a third eighteen-hole golf course called the Lower Cascades, designed by Robert Trent Jones, and ski slopes of man-made snow with a tow-lift, a snack bar at the peak, plus a ski pro.

Long-loved Homestead pleasures are its food, especially the almost white chicken curry soup, and the enormous whole-cooked, reddish-pink peaches with a slightly rough and home-made look where the pit was removed.

Among the favourite spots at Hot Springs for buffet lunches is the upstairs room over the golf and tennis shops, known as the Casino. In summer guests move out to the terrace where they have lunch while they watch tennis. Quite apart from the historic warm springs pool, the hotel's modern baths and indoor swimming-pool, there is an outdoor pool—The Beach—clearly named for its white sand strand.

When guests at the Homestead say "meet me for a drink" in the dry state of Virginia, they mean the Homestead Club, a bottle club to which most of the hotel guests belong; annual membership, $10.

At the Homestead, women usually feel most comfortable in sweaters and skirts in the daytime; with evening clothes for dinner and dancing.

The Cure at the Homestead may be taken in a fortnight's dose which includes checkups



Spring is a time of flowers . . . Charles Cooper of California graces his soft afternoon dress of Italian silk with a joyful rose, exciting elegance on pink, maize or pale blue with green piping. Sizes 8-18, 90.00.

SAKOWITZ
HOUSTON

by the doctor in residence who prescribes the kind and quantity of treatments. In the modern bathhouse, there are electric cabinets, a steam room, Scotch showers, and a huge tub with bubbly hot springs flowing into it at 104 degrees. (Bathers stand this for about 20 minutes.) After a turn on the massage table, the fresh indoor pool awaits those with the energy to crawl across it.

Depending on the season, rates for the "Bath Special" run from $23.50 to $32.50, a person a day for two weeks, and this means meals, room, massage, baths, and waters.

During the season, Easter to November, single rooms with meals, from $25; double rooms from $45; other months less.

From Chicago and New York, Hot Springs is a long overnight ride on the Chesapeake & Ohio Railroad; planes from these two cities fly directly to Charleston, West Virginia, there connect with air taxis—Piper Apaches, Cessna 182 or a seven-passenger Lockheed—for Hot Springs; $35 to go fifty-five minutes away.

WHITE SULPHUR SPRINGS, WEST VIRGINIA

The Greenbrier is all white and green, a Greek white Revival arrangement. Guests arriving by train are met at the station by green Cadillacs, driven by green uniformed chauffeurs. Then in the hotel's great hall, the size of at least two football fields, they find hot morning coffee waiting for them.

In this snug green world, much of its easy-going personality lies in the instant access to sessions of mineral baths, electric cabinets, and Swedish massage in the well-staffed clinic in the bath wing of the hotel.

Golfers find three golf courses to play on, plus the possible attentions of the celebrated pro, Sam Snead. Greenbrier's outdoor pool is Olympic size; the indoor one is surprisingly Asia Minor with dazzling mosaics.

Greenbrier's bottle club, Old White Club, looks out over the flower garden planted with coloured flowers—red, white, and green—enclosed in a brick serpentine wall. Dancing here every night, as well as in the ballroom. Here, and everywhere, smooth service and good food.

Many large corporations send their executives to Greenbrier for yearly checkups; families by the generation return there for holidays. For instance, when one couple wrote for reservations to this historied spa, the management regretted that they could not have the rooms which they had occupied half a century ago. These, they explained, had been turned into an elevator shaft when the hotel was remodelled.

Now until March 15, single rooms $23; double rooms for two, $42; these prices include meals, greens fees, tips, and bottle club membership. During the other months, single rooms from $25, double rooms from $50; these prices include only meals.

U. S. Highway 60 rolls by White Sulphur Springs; the Chesapeake & Ohio Railroad stops there; and air taxis, as well as private and company planes, land at the Greenbrier Airport.

AIR PICNICS

The latest and lowest fares from California to Hawaii—five hours across the Pacific—not only cost $33 less than economy class, but are a kind of picnic in the air. The reason: a new low fare which gives travellers, sitting three abreast, additional leg-room, but no food. Instead, passengers may bring their own picnic baskets—say, sandwiches, cheese, fruit—and count on coffee, tea and milk "on the house." Since Pan American's Boeing Intercontinental 707 jets have all partitions removed, passengers feel as if they are riding a long train. United Air Lines does it differently: their DC-8 jets remain two-class ships, like Transatlantic liners.

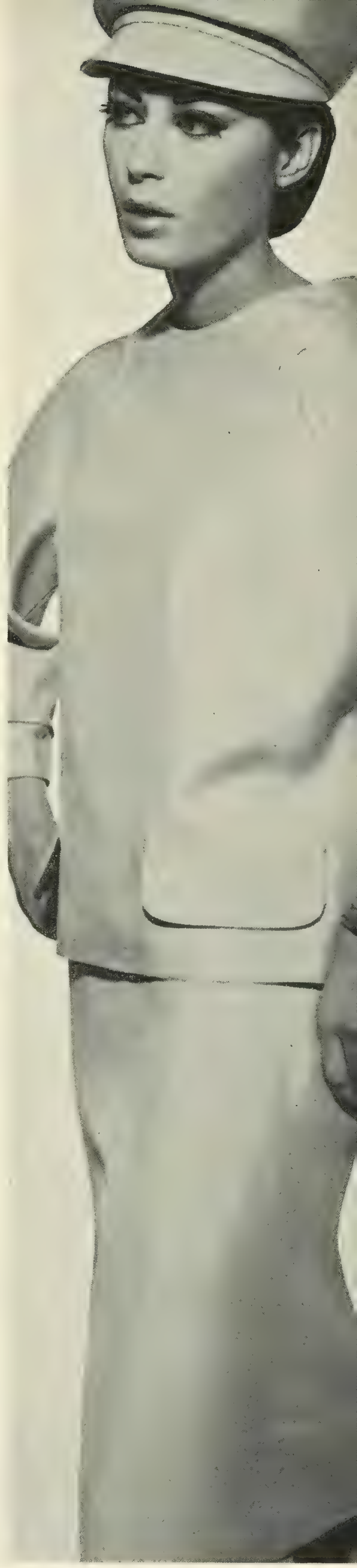
This new flight fare, on Pan Am and United, costs $100, one-way from Los Angeles and San Francisco to Hawaii.

Note: On these flights, box lunches (for the rushed or lazy) are sold at the departure gate for around $1.50.



Spring is a time of color . . . Holly Hoelscher of California tops the white Italian silk sleeved shirt dress with a wool sweater blocked in bold colors—a sunny chaser of winter's traces. Sizes 8-18, 125.00.

SAKOWITZ
HOUSTON



Spring is a time of beginning . . . Georgia Bullock of California enters the sunshine season with the freshness of Italian silk, the genius of simplicity in a two-piece dress of oyster or black. Sizes 8-16, 110.00.

SAKOWITZ
HOUSTON





THE FUN PLACES

Vogue's New York address book—where people who know go for fun—why, when, and how much

QUIET PLACES FOR DRINKS

RITZ BAR: All this woodsy-leathery place needs is an Irish setter to fetch slippers. A little painless piano music may go on in the background.
When: Every day, from 5:00 P.M. to 1:00 A.M.
How much: No cover, no minimum. In the Carlton House, Madison Avenue at 61st St. TE 8-3000.

CAFÉ RENAISSANCE: A small red plush place with an ankle-deep hush broken from time to time by a good Spanish guitarist every night except Monday. The food, too, is worthwhile.
When: Monday-Saturday, until 2:00 A.M. (Kitchen closes 12:45 A.M.) Sunday, until midnight. (Kitchen closes 10:45 P.M.)
How much: À la carte entrées, $4.50-$6.95.
338 East 49th Street. PL 1-3160.

DRAKE ROOM: Masses of black leather and dim mirrors to get quietly lost in. Cy Walter at the piano, but no one minds. Forrest Perrin substitutes on Sundays.
When: Every day from 5:00 P.M. to 1:00 A.M.
How much: No cover, no minimum. In the Hotel Drake, 440 Park Avenue. PL 5-0600.

PALM COURT AFTER 8: Lovely Sentimentality; the pitch here is *Alt Wien*, with starchy waitresses serving five different kinds of coffee, including Irish, along with Viennese desserts and pastries—for instance, *Sacher Torte*, laced with rum. From time to time a trio of fiddlers strikes up a waltz. Drinks too, but the real lure here is a combination of never-had nostalgia plus sweets.
When: After 8:00 P.M. until 1:00 A.M. except Sundays. No reservations.
How much: No cover, no minimum. In the Plaza Hotel, Fifth Avenue at 59th Street. PL 9-3000.

FOR SUPPER, AFTER 10:00 P.M.

ORSINI'S: Small red-velvet room awash in Italian opera music—in back of an espresso bar. Italian food served in a gratifyingly clandestine atmosphere that gets denser in a smaller back room fenced off with black-iron gates.
When: Friday and Saturday, until 2:00 A.M. Sunday through Thursday, until 12:30 A.M. Reservations, by all means.
How much: À la carte entrées, $3.75-$7.50.
43 West 56th St. PL 7-1698.

DAWSON'S ENGLISH PUB: Unbearable dinner-hour mob clears out after ten leaving bearable sports and newspaper types. Pleasantly beat-up panelling and beams from an Amish barn in Pennsylvania. Food of the chops and kidney-pie persuasion. Good beer and ale.
When: Dinner every night until 1:00 A.M. Reservations necessary.
How much: À la carte entrées, $3.25-$6.00.
159 East 53rd St. PL 2-1387.

THE RED ONION: Banjos strike a young folk-music note here, and are both visible and highly audible. A sawdusted bar, a pair of rooms. Monday and Tuesday nights: two banjos, one guitar. Wednesdays through Sundays: The Banjokers, including a honky-tonk pianist and Dan McCall on the tenor banjo. Hamburgers, cheeseburgers, and sandwiches with beer or drinks for the late supper, all on red-and-white checked bistro cloths; the bistroists, young, attractive, given to duffel coats and pullovers.
When: All evening until 3:00 A.M.; Fridays until 4:00 A.M.
How much: No cover, no minimum; drinks, $1; draught beer,

60c a stein.
1586 Second Avenue, between 82nd and 83rd Streets. RH 4-9682.

PLACES TO GO FOR THE SHOW

THE BLUE ANGEL: Like walking into a navy-blue shoe-box with no flashlight. Barely room to lift glasses much less eat. The lure is the high probability curve of hearing at least one good musician and one good comedian per show.
When: Shows on Friday and Saturday, 9:30 P.M., 11:30 P.M., and 12:45 A.M. Shows, Sunday through Thursday, 9:30 P.M. and 11:30 P.M.
How much: Minimum, Friday and Saturday, $6. Sunday through Thursday, $4.50.
152 East 55th St. PL 3-5998.

THE ROYAL BOX: The whole point of this long blue-and-gold room is who is singing there. If it is Diahann Carroll, Pearl Bailey, or Ella Fitzgerald, it's worth the plunge into this little-bit-of-Miami in New York. Dance music and hotel food are part of the equipment.
When: Shows at 9:30 P.M. and 12:15 A.M. Closed Sundays. Reservations, yes.
How much: Music charge, Friday and Saturday, $5. Monday through Thursday, $4. In the Americana Hotel, Seventh Ave. and 52nd Street. LT 1-1000.

THE PERSIAN ROOM: This chip out of a Hollywood musical of the thirties keeps alive the best night-club spirit of the thirties. Sound performers such as Ethel Merman, Juliet Prowse; sound dance music; sound food (a night-club surprise).
When: 9:15 P.M. and midnight except Sundays. Reservations.
How much: Cover charge, Friday and Saturday, $4. Monday through Thursday, $3. In the Plaza Hotel, Fifth Avenue at 59th Street. PL 9-3000.

CHÂTEAU MADRID: Those who admire the no-joke, arched-nostril school of Spanish music and dancing thrive on watching Los Chavales de España. Here the dance music is Spanish and excellent. The food is Spanish.
When: Shows at 9:00 P.M. and midnight. On Friday and Saturday, an additional show at 2:00 A.M. Sunday, one show only, at 10:30 P.M.
How much: Friday through Sunday, $7 minimum. Monday through Thursday, $6 minimum.
42 West 58th Street. PL 3-3773.

BASIN STREET EAST: This place is only for the show, and sometimes the show is especially good. For instance: Miriam Makeba, Bill Cosby, and Stan Getz, a song-comedy-jazz troika of some strength.
When: Entertainment steadily from 9:00 P.M. to 3:00 A.M. No show on Sunday, but dance music. Make reservations.
How much: For bar standees, a two-drink minimum. At tables, every night, $3.50 cover. Monday through Thursday, $3 minimum.
137 East 48th St. PL 2-4440.

PLAZA 9: In this doll's-house theatre, all red and silver with the look of a jousting arena, an octet of smart young performers blunge wit and wrath into a new revue, *Baker's Dozen.* Some of their piques: mortuaries, co-op community life, the snob appeal of the shopping bag. In this—Julius Monk's second hit revue at Plaza 9—the dazzler is Delphi Harrington, a tall American ringer for Sophia Loren.
When: Two shows at 8:30 P.M. and 11:30 P.M. every night but Sunday. Reservations necessary.
How much: Monday through Thursday, $6 minimum. Fridays, Saturdays, and holidays, $7.50 minimum. In the Plaza Hotel, Fifth Avenue at 59th Street. PL 9-3933.

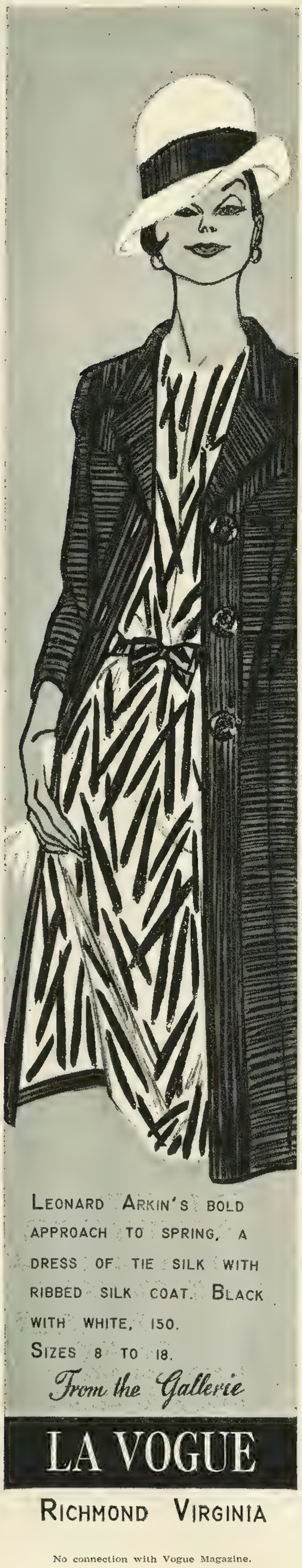
STROLLERS THEATRE-CLUB: The cheeky third edition of the revue, *The Establishment,* pulls people to this Soho-in-Manhattan baby theatre where the topical skits may scald. In the Pub, so-so food is offset by a row of famous young faces, freshly twenty-five, who drop in for after-show drinks. Among them, Albert Finney, Georgia Brown, Jonathan Miller—Britain's new wavers now drowning in success on Broadway.
When: Tuesdays through Fridays for the shows at 9:00 P.M. and 11:30 P.M.; Sundays at 4:00

(Continued on page 82)



The Cartridge Costume by Shannon Rodgers for Jerry Silverman. Black and white silk and cotton tweed. $110. The Galleries Pavilion on Peacock Lane.

JOSEPH HORNE CO.
PITTSBURGH



LEONARD ARKIN'S BOLD APPROACH TO SPRING, A DRESS OF TIE SILK WITH RIBBED SILK COAT. BLACK WITH WHITE, 150. SIZES 8 TO 18.

From the Gallerie

LA VOGUE

RICHMOND VIRGINIA

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TERRY-ALLEN INC.

In the White Whirl

. . . a textured silk dress that's layered with charm—covered with a sleeveless cashmere trifle that, for extra glow, is iced in the same silk scroll embroidery as the dress sleeves. Also in navy-blue. Textured silk by William Rose. $235.

Makoff

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MAIL EARLY IN THE DAY—IT'S THE BETTER WAY!

THE FUN PLACES:

(Continued from page 81)

P.M. and 8:00 P.M. The Pub, until 1:00 A.M. Closed Mondays.
How much: For every show but Saturday night, tickets from $2.90 to $4.90. Saturday night, $3.90 to $4.90. Reservations necessary. 154 East 54th Street. PL 2-4711.

UPSTAIRS AT THE DOWNSTAIRS: In the new revue, *Twice Over Nightly*, the performers zero in on Ex-urbanites, fake erudition, and kultur at pop-gun pace in a string of skits from a stagelet. It's all rather raucous, good-natured, and cosy, mostly because people, stuffed in around silver-dollar-sized tables, can't help rubbing elbows. Here, shows go on both upstairs and down.
When: Upstairs: Mondays through Saturdays at 9:00 P.M. and midnight. Downstairs: at 10:30 P.M., midnight, and 1:30 A.M. Reservations necessary.
How much: Upstairs: Weekdays, $5. minimum; weekends, $6. minimum.
Downstairs: $5. minimum.
37 West 56th Street. JU 2-1244.

SECOND CITY AT SQUARE EAST: This show breezed in from Chicago, stayed on as one of the sharpest satirical cuts in New York. About half a dozen young things put the bite on politics, people, and places with plenty of fun.
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(Continued on page 107)

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VOGUE

420 Lexington Avenue, New York 17, N.Y.

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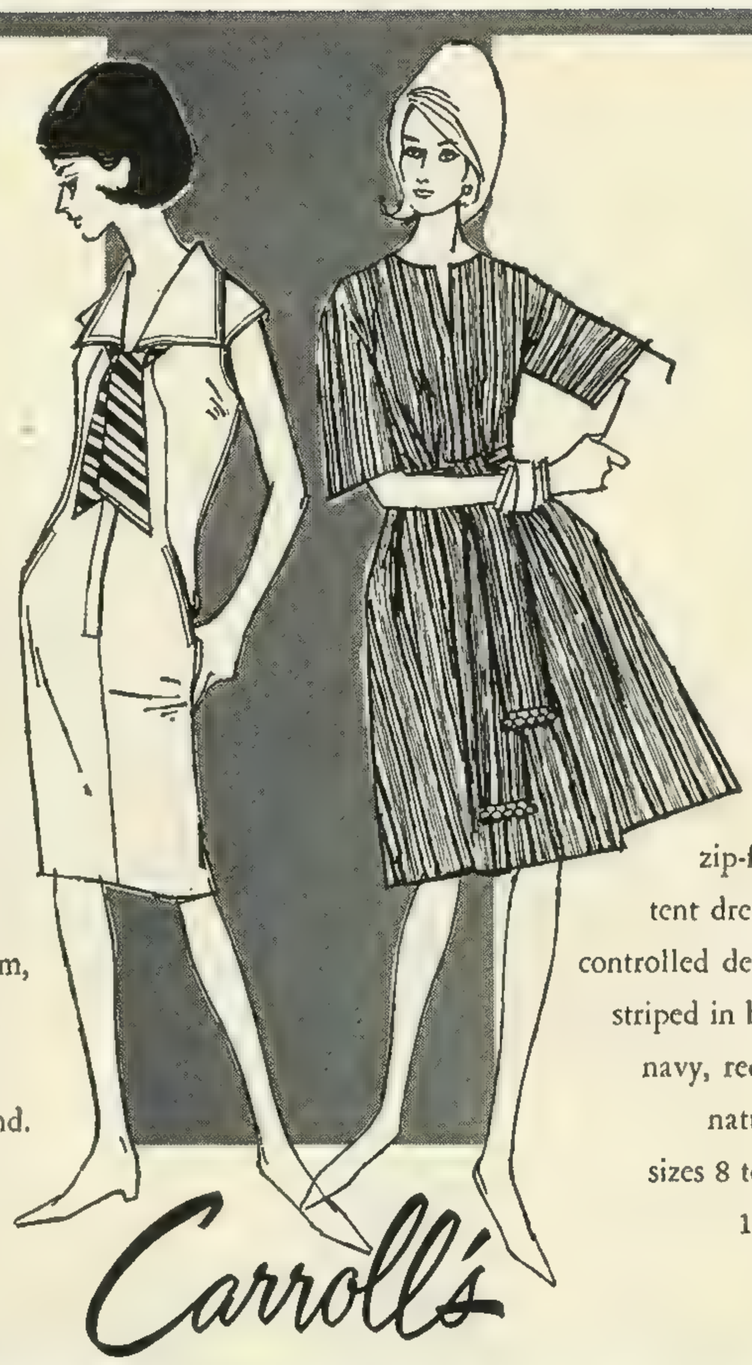
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against dryness,
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has moisturizing
cream
right in it

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HARRISON RADIATOR DIVISION, GENERAL MOTORS CORPORATION, LOCKPORT, NEW YORK

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Will they think you're an international celebrity?

No. A national celebrity–a sleek American Beauty.



Three-piece suit knitted in fashion's newest find: Tycora® textured yarn of Creslan® acrylic filament. Americana colors. 8 to 18. About $70. AMERICAN CYANAMID COMPANY, NEW YORK, N.Y.

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Ever notice the earth when it hasn't rained? Parched, caked, dusty, seamy! Like make-up on a dry skin. Powers Fluid Gold Moisture Control keeps your skin moist all day. Smooth it on before you apply your make-up. Then see how evenly your make-up goes on. Foundation, rouge, powder—how flawlessly they blend, how miraculously they become part of you and stay that way! The exclusive Powers Aquacel keeps your skin moist, dewy, fresh, *natural,* the whole day through. Keeps your make-up looking like *you,* not like make-up. Want your face to stay with you till the last minute of the day? *First* minute of the day use **Powers Fluid Gold Moisture Control.**



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Why should you wear this Young Viewpoint knit of Tycora® yarn to a bridge party?

Will it give you a better hand?

No. A better figure. You'll look half a size smaller.



HAT, SALLY VICTOR; JEWELRY, CADORO

This three-piece suit owes its chic to fashion's newest find: Tycora® textured yarn of Creslan® acrylic filament. Americana color combinations. 12½-22½. About $75. AMERICAN CYANAMID COMPANY, N.Y.

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Spring is busting out all over!



AMERICAN GOLFER

Quilted embroidered bows accent the classic shirtwaist dress.
Lustrous no-care blend of 65% Dacron* and 35% Avron†.
Left 8-20, 12½-24½, 38-44.
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Aqua, maize, blue, raspberry, navy and pink.
Each about $18. (slightly higher in the west)
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*DU PONT POLYESTER †AMERICAN VISCOSE RAYON

"WHERE YOU CAN BUY"—SEE LAST PAGE

Don't cage them...



wear them!

Perch Trifari's birds-of-fashion wherever your flight of fancy dictates...on your new Spring suit, coat, dress, or blouse. Our bird pins, feathered in golden-toned Trifanium, cost from $4 to $7.50, depending on which you prefer. Shown above, counterclockwise around the Parrot, are the Humming Bird, Swallow, Dove, Parrot, Kingfisher, Falcon, and Bird of Paradise. Below, our Owl. Wing-textured earrings to match, $4.00. Prices plus tax.

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Pure contemporary in its bold color play. Pure classic in its clean, uncluttered lines. And Vanity Fair's great little Checkerboard Shift throws in comfort as a bonus. Opaque nylon tricot, in three outrageously becoming color schemes: gold to red, pink to green, blue to blaze. S, M, L. 12.95. Vanity Fair Mills, Inc., 640 Fifth Avenue, N.Y.

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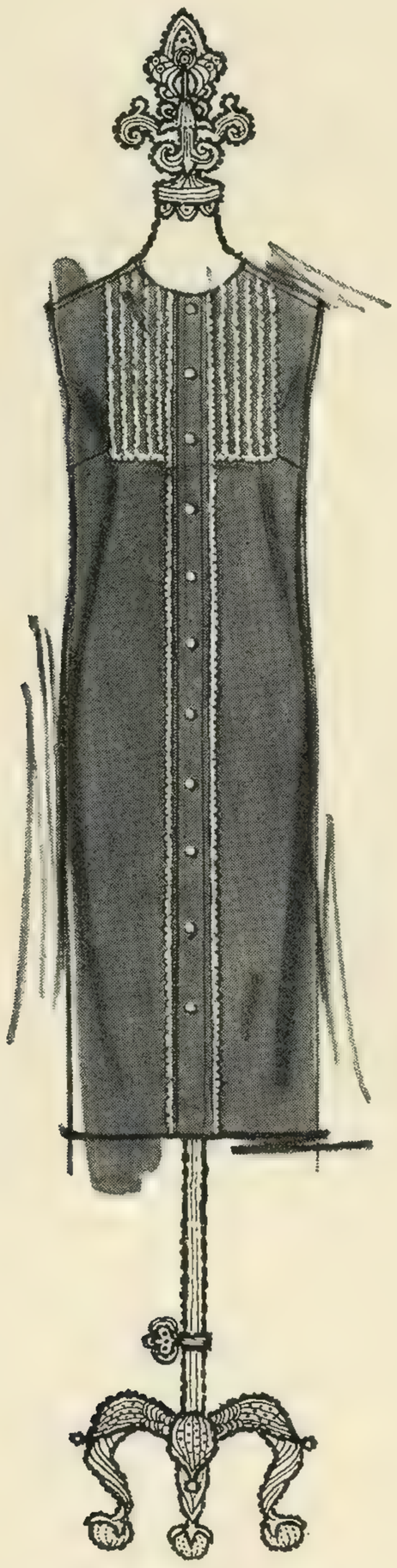
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VOGUE'S NOTEBOOK

The mediaeval merriments of the International Ball in Washington



1

In the caparisoned cadre of a tilting match, the International Ball in Washington celebrated Great Britain, with as honoured guests, the British Ambassador and Lady Ormsby Gore. Armour without knights, red and silver heraldic banners, and jousting poles crowned with plumed helmets formed the backdrop for nine hundred guests, and young Court Ladies (e.g., the Junior Committee) in peaked coifs and red velvet gowns. Under a striped tent at the end of the "jousting arena," Meyer Davis's orchestra eventually gave way to the evening's star, Noël Coward, who after midnight sang some of his famous songs plus a new one, "I'll Remember Her," from the show, *The Girl Who Came to Supper*. The menu for this special supper read: Turtell Soupe, Fresshe Chanell Sole (Fysshe), Roste Befe with naturall Juyces, and Myncemeate Tartes. (The sole was flown in from England.) To benefit The Children's



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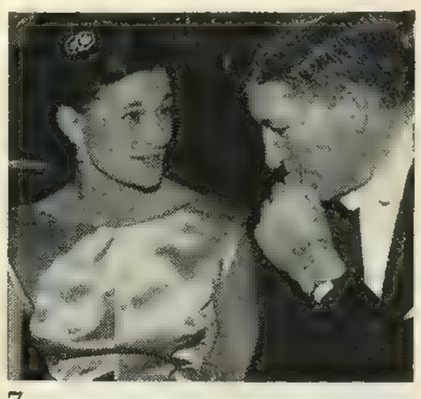
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Convalescent Hospital, this ball is held every year before the International Race at Laurel Race Course; this year the race was won by a United States entry: Mongo.

1. H. E. the Ambassador of Great Britain and Lady Ormsby Gore with Mrs. Norman S. Paul, Chairman of the Ball. 2. Noël Coward during his superb performance. 3. "Court Ladies," Miss Margot Paul and Miss Emily Blair Chewning. 4. Mrs. Paul B. Fay, junior, and the Spanish Ambassador, Antonio Garrigues. 5. Sir David Ormsby Gore and Mrs. John A. McCone, Honorary Chairman of the Ball. 6. Mrs. A. Britton Browne and the French Ambassador, Hervé Alphand. 7. Mrs. Neil Carothers, 3rd, Vice Chairman of the Ball, and Mr. Najeeb E. Halaby, Administrator of the Federal Aviation Agency. 8. Mrs. Charles F. Willis, junior, and the Danish Ambassador, Count Kield Gustav Knuth-Winterfeldt.



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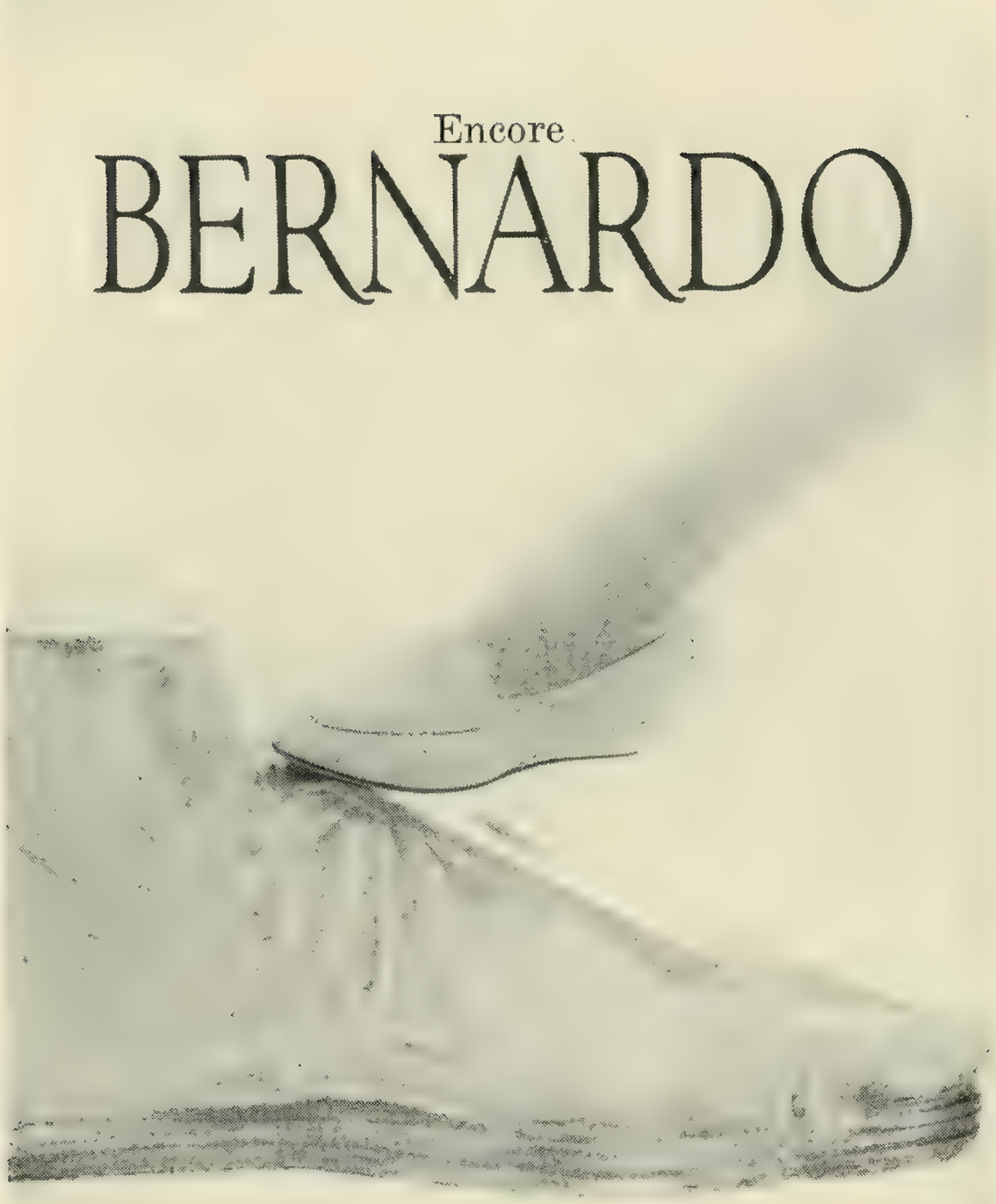


8



"WHERE YOU CAN BUY"—SEE LAST PAGE

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BERNARDO



From the Bernardo collection, $8. to $19. At Bonwit Teller, New York; Marshall Field & Company, Chicago; Neiman-Marcus, Dallas and Houston; Bullock's, San Fernando. Bernardo Sandals, 17 East 22nd Street, New York 10.

VOGUE'S NOTEBOOK

Midnight party in Hollywood
after a movie benefit performance



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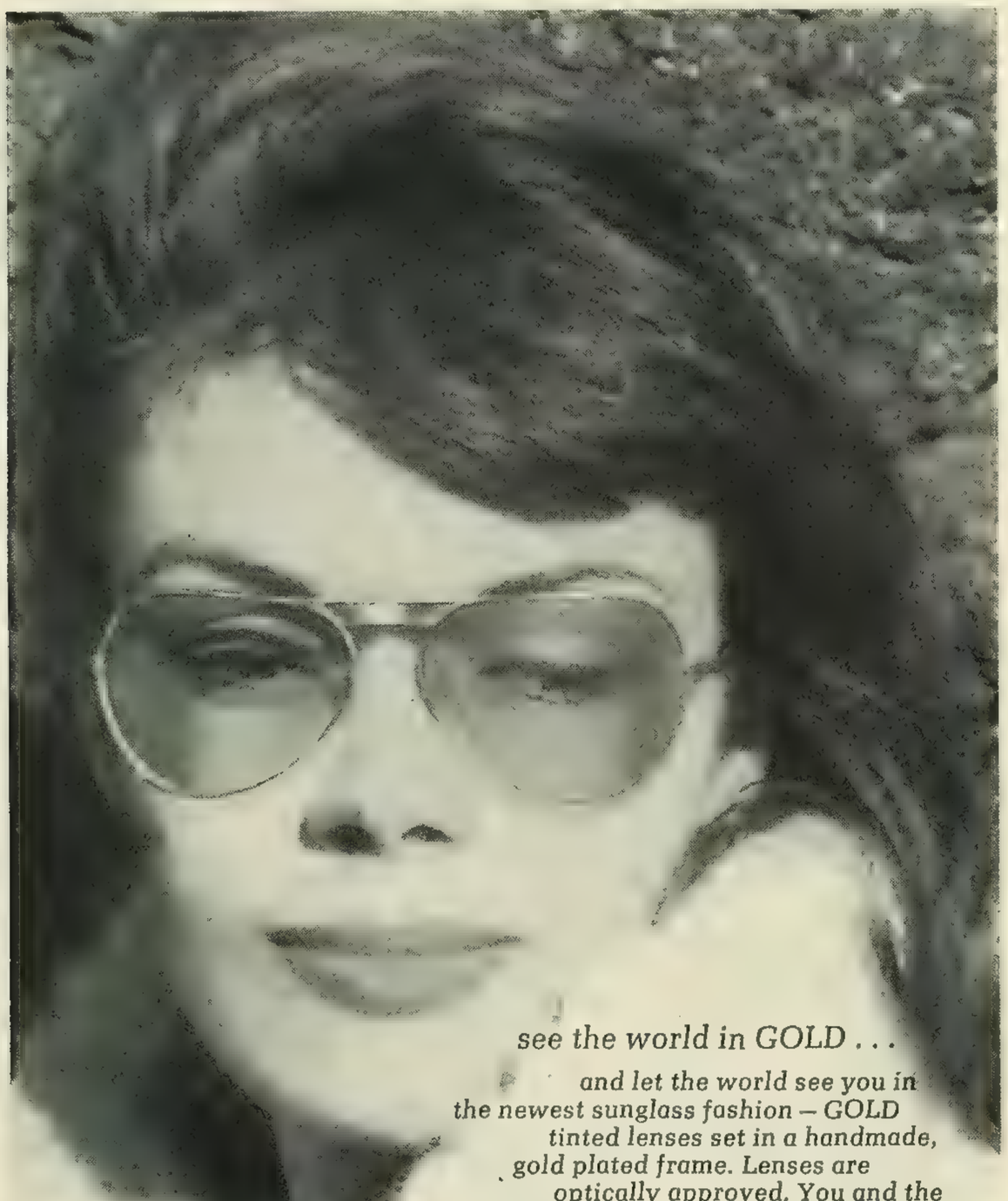
Across the continent, a blaze of benefit performances opened the recent movie, *It's a Mad, Mad, Mad, Mad World*. For the Hollywood gala, a massive white tent was hitched onto the rear of the new domed Cinerama theatre-in-the-round where, after the showing of *Mad*, eight hundred people gathered for dinner and dancing. The guest list: movie people, industrialists, officials, members of the Cedars-Sinai Women's Guild, which the party benefited. Following a spherical scheme, round tables for ten held shining globes in silver wine buckets; the orchestra played centre stage of the dance floor; and great bouquets of balloons, in blue-and-white polka dots and pink stripes, dan-



2



3



see the world in GOLD . . .

and let the world see you in the newest sunglass fashion – GOLD tinted lenses set in a handmade, gold plated frame. Lenses are optically approved. You and the world will never look lovelier. $10.00.

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gled and floated mid-air. Mrs. Bertram Allenberg, the Guild president, gave Stanley Kramer, the director and producer of *Mad*, a plaque in the shape of a globe; and the party gave the Guild $100,000.

1. Mr. and Mrs. Gregory Peck. 2. Mr. Henry Fonda and Miss Shirlee Adams. 3. Mr. and Mrs. Dominick Dunne. 4. Miss Polly Bergen dancing with her husband, Mr. Freddie Fields. 5. Mr. and Mrs. Robert Stack. 6. Mrs. Frederick Brisson (the actress Rosalind Russell), who was honorary chairman of the benefit, dancing with Mr. Mervyn Le Roy. 7. Mr. and Mrs. David Daniel Feldman of Bel Air and Paris. 8. Mr. and Mrs. Vincente Minnelli.





7

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THE GENIUS OF

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ITALIAN COUTURE KNITTER

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Today you can find the beloved form of Woodlily in Frank Smith Sterling

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THE THINKING WOMAN'S



MAKE-UP STRATEGY

A beautiful woman walks into the room. She has that cool, poreless, melted pearls complexion that makes men effuse... women chartreuse. A luminous radiance lights her face, star-dusts her eyes. Later, you wonder. "Was she really all that beautiful—or did she just *seem* beautiful?"

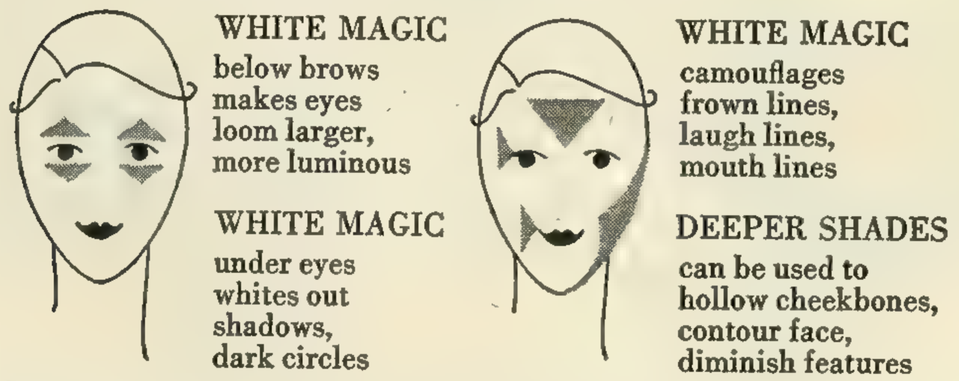
Illusion. All magnificent illusion. Her secret? *Make-up lighting*...a camouflage long practiced by photographers, models, great actresses. Now you, too, can play these make-up tricks with wondrous **JAQUET Translucid Foundation** in **White Magic.** Working on a light-refracting principle, the white under-foundation blots out the unbeautiful...soft focuses the complexion in a flattering new light.

Completely non-detectable, **JAQUET Translucid White Magic** is worn right under your Translucid complexion color. This is the first foundation *chiffon-sheer* enough to be worn in 2 tones—white and a flattering complexion tone.

JAQUET'S *wonder-under* make-up creates some amazing illusions; **White Magic** whites out shadows under eyes, dark circles, little age-insinuating lines. Blemishes fade politely. Use a pink tone **Translucid** over the **White Magic** and sallow skin—fini!

White Magic is like giving yourself hours of beauty sleep in a few seconds! Drying? Quite the contrary! **JAQUET** Translucid Foundations contain effective ingredients to keep your skin delectably dewy all day. It will never cake or change color. Choose from seven outrageously beautiful shades...created to color-bathe your complexion in the most flattering light imaginable!

Diagrammed below, a few fool-the-eye make-up stratagems with JAQUET TRANSLUCID FOUNDATION



Jaquet treatments and cosmetics at Joske's of Texas, San Antonio, Joske's Houston, and other fine stores. For store nearest you, write Jaquet Cosmetiques, 539 West 45th Street, N. Y. 36.

(*Continued at Your Beauty Counter*)

FOR ADDITIONAL STORES, "WHERE YOU CAN BUY"—SEE LAST PAGE

VOGUE'S NOTEBOOK

A New York dinner dance at Delmonico's for African Wildlife Conservation in Kenya



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Lions, leopards, and elephants were among the unexpected surprises of this exciting dinner dance given by Mr. and Mrs. Francis L. Kellogg. (The animals appeared briefly on the screen in a movie of African wildlife made by Mrs. Kellogg, pointing up the point of the party: i.e., the Louwana Fund for a Kenya game preserve.) Other surprises—one of Peter Duchin's new orchestras for dancing in the yellow ballroom, and a drink in the dark Il Mio Club, both places part of Delmonico's new new look. At midnight, after dinner, movies, speeches, and dancing, guests moved through the hotel's stainless steel kitchen pantries to the *discotèca*, which is Italian for *discothèque*. That's because Il Mio is all done up in Blue-Grotto-blue banquettes with a marine-blue ceiling spiked with crystal stalactites, greeny-blue rocks



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and seaweed stashed in corners, plus taped music for dancing on a strip of parquet the size of a thousand-lire note.

1. Mrs. Francis L. Kellogg, the hostess, seated, with Mr. and Mrs. Thomas Phipps. 2. Mr. and Mrs. Benjamin Welles of Washington dipping through the hotel's pantries to the Il Mio Club. 3. Mrs. George Sherman, junior, and Mr. Francis L. Kellogg. 4. Mrs. Robert Minton and Mr. Thomas H. Shevlin, Vice President of the Louwana Fund, of which Mrs. Kellogg is the President. 5. Mrs. John Pierrepont and Mr. Arthur Hornblow, junior. 6. Mrs. Thomas H. Shevlin and Mr. Carleton Mitchell. 7. Miss Durie Deloges with Mr. Michael Rennie and Mrs. Joseph Tankoos, junior. 8. Mrs. John MacGuigan and Mr. John Hammond. 9. Mrs. Vincent Astor and Mr. Milton Holden.



ben barrack

Timeless elegance®, in a two-piece crepe dress . . . Navy with yellow leather belt and silk chiffon scarf, black with pink, beige with black . . . petite or misses sizes 6 to 18. About 80.00. For nearest store write Ben Barrack, 498 Seventh Ave., N. Y. 18. PRICES SLIGHTLY HIGHER IN THE WEST.

"WHERE YOU CAN BUY"—SEE LAST PAGE



Here is the First Corrective Hand Cream for Neglected Hands

To make old hands look younger —so effective it even fades age spots*



If your hands look old—dull, coarse or darkened...red or weathered...detergent-damaged...even if they are marred by horrid brown spots, you need a *corrective* hand cream—*one with ingredients that can undo those ravages.*

And here is the first corrective hand cream—called Esoterica, to make old-looking hands look young and ivory-white.

In it are the finest moisturizing, lubricating ingredients of finest hand lotions.

But more—much more.

In Esoterica are ingredients to clear the skin, to lighten, to heal.

And so effective is Esoterica that it will even fade away those *weathered brown spots some women have.

So imagine how effectively Esoterica will make old-looking hands look clearer, whiter, younger! Imagine how confidently you can look forward to hands that are smooth and ivory-white.

Use morning and night. Produced by a trustworthy 50-year-old laboratory. Delightful to use—it absorbs with not a trace of oiliness or stickiness.



At all cosmetic counters.
$2.00 plus tax.

ESOTERICA *by Mitchum*



Step into tomorrow with a remarkable new material from DuPont...

DU PONT
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Better Things for Better Living...*through Chemistry*

Step into tomorrow...

Red pump with shiny black heel by Howard Fox



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CORFAM®

the man-made material that keeps the new-shoe look longer

Get set to be swept off your feet. *CORFAM is here.*

And shoes have caught up with the easy-care world of man-made materials.

What is CORFAM? CORFAM is a poromeric—a new material in the life of man. A new fashion material from Du Pont, for your shoe uppers.

It's breath-taking. It's beautiful. It's breathable. Delightfully comfortable on your feet. Soft. Mellow. Pliable.

It's like nothing you've ever worn on your feet before. With your first shoes of CORFAM you step into tomorrow, where your shoes keep the new-shoe look longer.

Where you wink at the weather. Scoff at scuffs and scars, cuts and mars.

Where "breaking-in" goes the way of the button-hook.

Where you rinse and run, or simply wipe-and-wear, without polish, brush or fuss.

Where a new word, "CORFAM," describes porous, light, breathable comfort such as you've never known before. CORFAM, the world's only poromeric, gives you all this—plus a unique memory for its original foot-hugging shape. You'll fall for CORFAM—heel over toe.

It's the most fabulous thing that ever happened to feet. Now, lift this page. See how CORFAM loves life and lives it—with élan.





You walk in light, airy comfort...when your shoes are of CORFAM. *Stacked heel tie, by Hill and Dale.*



You scoff at scuffs, cuts and mars...when your shoes are of CORFAM. *Eyelet-tie with tassels, by Julianelli.*

keep the
new-shoe look
longer
with new
DuPont

CORFAM®





You wink at the weather...when your shoes are of CORFAM.
Pump with bound cut-out, by Martinique.

You scoff at scuffs, cuts and mars... when your shoes are of CORFAM. *CORFAM was created to keep pace with you. To stand up to life. To take the abuse of daily use. Water, dirt, mud, sand. Most spots and stains, too. Anywhere you can go, CORFAM can go, too—and keep its new-shoe look longer. (Surprise! Even a soft, velvety, napped shoe is now care-free with CORFAM. Color doesn't rub off, fade, discolor or bleed. It won't even permanently water spot.)*

You walk in light, airy new comfort... when your shoes are of CORFAM. *Can such a shoe be comfortable, too? Your first steps take a load off your mind—and your feet. CORFAM is breathable. Airy light. Up to one-third lighter than traditional shoe material. And that's just the beginning. A properly fitted shoe of CORFAM holds your foot gently. Flexes with it. Gives your foot the kind of comfort a glove gives your hand. Step forward with your full weight. CORFAM g-i-v-e-s. Gently. Comfortably. Then lift your foot and CORFAM lifts your spirits as it returns to its trim support and foot-hugging, yet airy light comfort.*

You wink at the weather... when your shoes are of CORFAM. *Wet CORFAM and it dries without stiffening or cracking. Take off to damp, humid places—your shoe uppers of CORFAM won't deteriorate from mildew. Cut a caper in the cold, wet snow or under the blazing sun—CORFAM can take it...or leave it. CORFAM won't tell where you've been. Even after repeated soakings, CORFAM comes back soft, pliable, beautiful as ever. Shoes of CORFAM have "the look that looks after itself." You can depend on them to keep their shape and their shine longer.*

The nearest drop of water is your shoe-care kit... when your shoes are of CORFAM. *Relax. Forget the fuss, the muss, the mess of regular shoe-cleaning. It's a snap to keep that fresh-from-the-box look. Instant upkeep is here. The wipe-and-wear shoe has arrived! Just a quick once-over with a damp cloth or a dry one...dip...dab...done. The new-shoe look is back. (Footnote for die-hards: if you insist on polishing shoes of CORFAM—go ahead, it won't hurt!)*

The nearest drop of water is your shoe-care kit...when your shoes are of CORFAM.
Pump with walking heel, by Foot Saver.

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See how CORFAM inspires America's topflight shoe designers

The shoes you see on this and the preceding pages are among the first to be made of CORFAM. Right now...this Spring...is the first season you can wear shoes of CORFAM. Where can you see them, try them, buy them? You'll find exciting new shoes of CORFAM at your kind of store. They may now be there. Or they will be, very soon!*



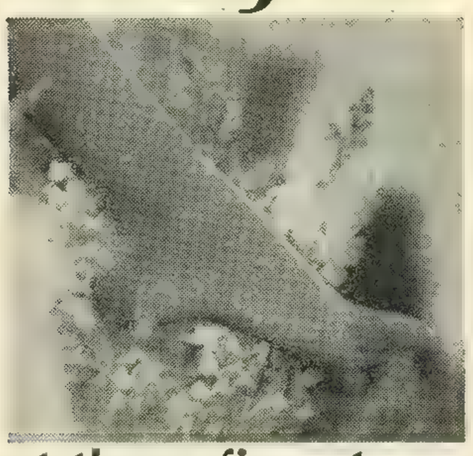
1. Buttoned red T-strap by Customcraft
2. Black and white striped napped pump by D'Antonio
3. Napped shoe with brown lacing by Delman
4. Black wing-tip pump with mid-heel by Mademoiselle
5. Navy with white-napped sling by Stanley Philipson
6. Black spectator pump by I. Miller
7. Smoky beige spectator pump by Palizzio
8. Brown and white stacked heel pump by Newton Elkin
9. Black pump with gold chain by Caprini
10. Navy sling pump by De Liso Debs

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*CORFAM is Du Pont's registered trademark for its poromeric shoe upper material.

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ATLANTA, GA.	J. P. Allen Davison's
BALTIMORE, MD.	Hess Shoes Hochschild, Kohn Hutzler's I. Miller Salons
BOSTON, MASS.	I. Miller, Guild House
CHICAGO, ILL.	Carson Pirie Scott & Co. I. Miller Salons
CINCINNATI, OHIO	Pogue's Potter's Shillito's
CLEVELAND, OHIO	Higbee's The May Company I. Miller Salons
DALLAS, TEXAS	Volk Bros. Company
DENVER, COLO.	Fontius Shoe Company Neusteters May-D&F
KANSAS CITY, MO.	Harzfeld's Robinson's Woolf Brothers
LOS ANGELES, CALIF.	J. W. Robinson The May Company, California
NEW ORLEANS, LA.	Imperial Shoe Store
NEW YORK CITY, N.Y.	B. Altman & Co. Bloomingdale's I. Miller Salons
PHILADELPHIA, PA.	John Wanamaker Strawbridge & Clothier Bonwit Teller I. Miller Salons
PITTSBURGH, PA.	Joseph Horne Co. Kaufmann's
ST. LOUIS, MO.	Famous-Barr Scruggs-Vandervoort-Barney Stix, Baer & Fuller
SAN FRANCISCO, CALIF.	City of Paris The Emporium, Downtown Sommer & Kaufmann The White House
SEATTLE, WASH.	The Bon Marche Nordstrom's
WASHINGTON, D.C.	The Hecht Company Woodward & Lothrop I. Miller Salons
WILMINGTON, DEL.	John Wanamaker Storm's Shoes, Inc. Strawbridge & Clothier

DUPONT
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Better Things for Bétter Living . . . *through Chemistry*

THE FUN PLACES:

(Continued from page 82)

one with sufficient talent may take his chances on stage—and many do.
When: From 8:00 P.M. onwards until late.
How much: Not much.
147 Bleecker Street, at West Broadway. GR 5-7804.

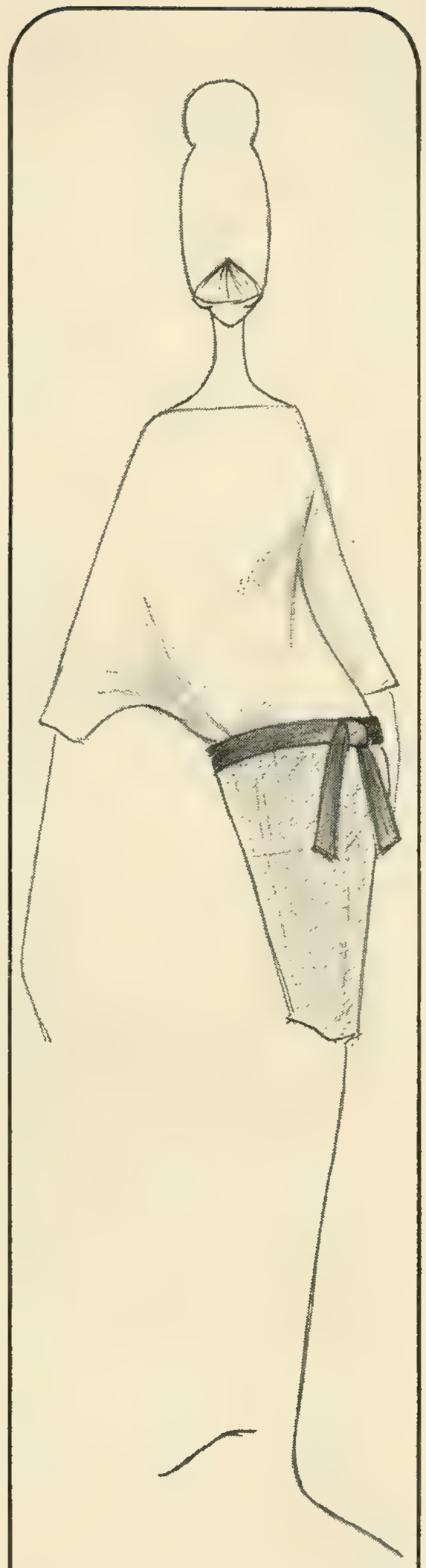
VILLAGE GATE: Anything goes in this vast acreage of room—from jeans to Givenchy—because jazz is all. The combo gives from a big stage, and the non-squares just listen, never dance. Monday nights everything breaks loose when the visiting musicians join up. Charlie Byrd often plays here.
When: Every night until 3:00 A.M.
How much: General admission, $3. 185 Thompson Street. GR 5-5120.

VILLAGE VANGUARD: One of the swingingest places around, the Vanguard is: the only *discothèque* for non-card-holding club members, and the only *discothèque* that mixes taped music with crack performers; sometimes, Jackie Cain and Roy Kral.
When: Open until 4:00 A.M. Sunday matinées from 4:30 until 7:00 P.M. Closed Mondays.
How much: Matinée cover charge, $1.50. Evenings, Mondays through Thursdays, $2. Fridays and Saturdays, $2.50.
178 Seventh Avenue. CH 2-9355.

FIVE SPOT CAFE: This is the place to talk about advanced things while listening to advanced jazz. Thelonious Monk at the piano six nights a week. Larry Rivers and the Upper Bohemian Six and the David Amram-George Barrow quartet on Monday nights.
When: Every night until 4:00 A.M.
How much: Minimum at tables, $3. At the bar, $1.50.
2 St. Mark's Place (Third Avenue and 8th Street). GR 7-9650.

METROPOLE CAFE: The screaming jazz here is as stunning as a plunge in ice water and should be taken for about the same length of time and the same tonic

(Continued on page 112)



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"GIVE HER BACK"

A SHORT STORY BY JULIA O'FAOLÁIN

Well, you know, he was ordinary enough: the usual Irish teen-ager, fresh from the Benedictines, athletic, slow-speaking but probably not slow-witted. You might find every prejudice if you were to dig into his beliefs but as he'd never air them they wouldn't bother you. A fine set of teeth and a lazy, easy laugh that would charm the tourists. One of those great meaty types who make one want to stick pins in them to see if there is anything inside.

But of course you'll say that we now know there was. Well, it took sharp provocation to find it and when it did surface there was no holding him. But that's not unusual. They're all like that around here. You see them on payday letting off steam in the drink. And no follow-through. Meek as mice then until the next week when they'll be flashing the healthy fat whites of their eyes and singing old, reckless, bitter battle songs that are as dear and as alien to them as anything you could imagine.

She was ordinary, too, in her way which wasn't his way. He was Catholic, native stock, belonging to the new rural middle class. She was Protestant and, for all they made a great show of caring for no conventions, her family was driven by pride. *That* I don't need to tell you. It was what started the whole thing off.

What I'm trying to explain is that it was a secret sort of pride. They were very much down on their luck, and they didn't even keep to their own kind. They mixed with the locals, bought their clothes in the village, lived more poorly than most people around here do. I think *she* must have been reared on sheep's head and lights with an occasional tin of baked beans. So we didn't think of them as gentry. Their house was only a plain, Georgian-type box, built slap on the road without even a front lawn and they had motorcar seats instead of armchairs in the sitting room. The peculiar thing was that they clearly felt none of this mattered. They were what they were and nothing they did could take their distinction from them. They felt—as we must sometimes have guessed but not taken seriously—that they were essentially different from us. "We," they used to say to their Protestant friends and "they," meaning us. It was, in their mind, a class difference, although many of us could not only have bought and sold them but also had better educations than they. Another funny thing is that they were a planter stock that only goes back to the eighteenth century, not gentry either: yeoman stock—but you're laughing at me!

To return to the daughter: Felicity was seventeen and at the stage when girls are mad about horses. She had been at that stage for four years and had spent her time—she stopped school at thirteen so you see what I mean about education—in jods and high boots, shovelling manure, cleaning stables, and giving riding lessons to the local kids who, now that their parents have a bit more money, are just as horsey as the Anglo-Irish. *That* annoys the Ascendancy, by the way, who seem to have felt that they had a monopoly on certain tastes (not *taste;* the squirearchy never claimed that), tastes which distinguished them and gave them their identity. "The peasantry," said Felicity's mother, "have no feeling for animals." And she talked about her grandfather's tenants maiming his cattle with reaping hooks during the land war.

Felicity made a bit of money from these lessons and used to advertise her three nags and lean-to sheds in the *Irish Times* as "Merryman's Riding Academy." But the family were too mean to develop what might have been a real business and saved their fortunes. Maybe

they really disliked anything which savoured of business, or perhaps what hamstrung them was inertia and the congenital amateurism of tired stock. They did everything in a very hand-to-mouth way. I used to see Felicity with her yellow fuzz of hair squeezed into an elastic band, going round from one farmer to another asking for free grazing for one of her three mounts. If she'd cleaned up the place and bought proper meal and equipment she could have raised her prices and got it all back within six months. But what's the use of talking? That was her way.

It was on one of her visits to ask for grazing that she met him. He was home from boarding school, helping his father about the place and expecting to go up to college to study medicine in September. She rode up on Tallaght which was the horse she wanted to graze, and, if she was looking as she usually did, with her healthy, ripe-to-bursting cheeks, raspberry lipstick and great mop of hay-coloured hair, she must have packed a higher voltage of femininity than he'd ever encountered. The girls around here—not that he'd have met them much on school holidays, segregation is pretty inevitable until they reach the dancing age—are so eager for sophistication that they cover their cheeks with white powder and back-comb their hair until they look like Japanese dolls.

He took her to a field which was a bit of a way from the house and, as came out later, let her have the grazing without telling his father who was sick of Felicity's begging. This involved secrecy and further meetings, and one day he brought the horse back to her because the father had found out and was in a fury with Aloysius. His name was Aloysius, to her great amusement.

"I can't call him Al," she said one day in the village shop. "It's too Cockney! I don't think there *is* any way of shortening Aloysius. But he's much too jolly to have such a ridiculous name. I think I'll call him Cocky."

It says a lot for his feelings about her that he stood for that sort of thing. Women here are usually timid and wait to be wooed by still more timid swains. The men cover their shyness by a lot of noise and provocative joking when they're safely in a crowd, and unmercifully tease any one of their number who stirs out in serious pursuit of a girl. When a couple does get together it is either with furtive suddenness or after a lot of cautious ogling and shamefaced thrust and parry.

With Felicity and Aloysius it must have been different. They were both bounding with health and she had enough frankness for two. This was the first time she had ever turned her attention for long away from her horses and it was through the horses that they got together. He helped her patch up her stables and they started taking rides together. I've seen her kissing those beasts on their damp noses and flinging her arms around their great necks, then straddling them and riding madly off in no particular direction.

It can't have been long before that sensuality was channelled in a love affair that must have been innocently sunny since she had none of the sombre shames of his own women. They were together every day all summer and their families did not seem to mind, feeling, no doubt, that it was safe enough because he would be off to Dublin in September to start his medicine. A match would have pleased neither.

He left, as arranged, in September and she, if she was unhappy, did not show it. She was busy as always in the hunting season and this year she started to attend the hunt balls. It was one evening about this time when, dropping in for a chat with her mother, I first saw Felicity wearing a dress. For years she had changed from jeans to jods and back again. Now, on her way to a dance, she came in to say goodnight, looking as clear as well water in a blue evening gown. "The men are wearing their pink coats," she told us, "so I had to put on something that wouldn't clash. It's really *their* night. We're only background."

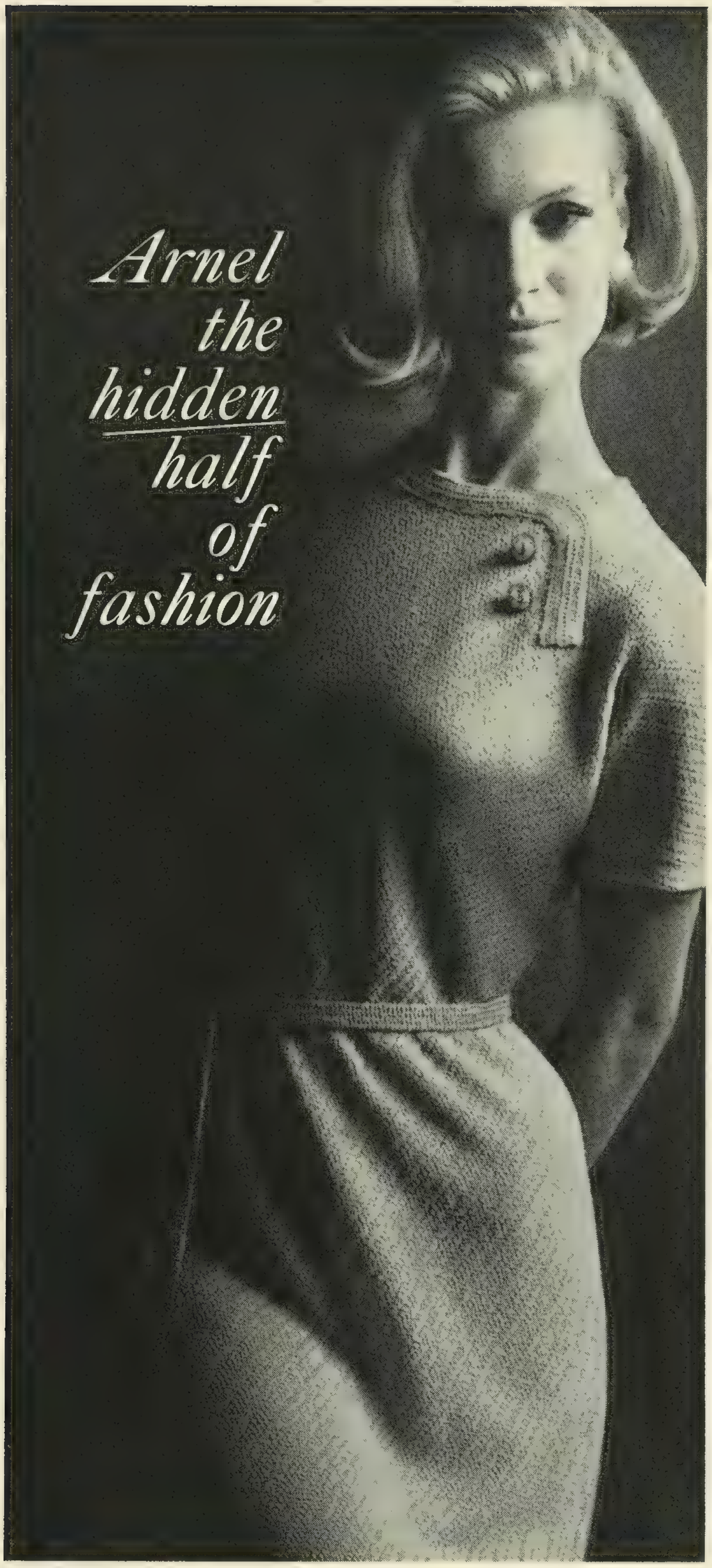
(Continued on page 110)



What you see is fashion. What you don't see is wonderful Arnel at work. For the half-size woman with a full-scale life, a Chanel-shaped ensemble that spends hours on a train or plane, arrives fresh, thanks to Arnel. By Men'dels, Inc., in Burlington's Arnel triacetate and nylon knit. Navy or light blue. Sizes 14½ to 26½. About $40. At Lane Bryant stores across the country.

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"GIVE HER BACK"

(Continued from page 109)

She had jerked her hair up in an amusing and very fetching chimney shape on the top of her head. Without too much art, it was effective. She was evidently a natural beauty; the sort who glows confidently after a twenty-mile ride in the rain. Just as evidently her mother counted on cashing in her daughter's looks. The dress was proof of that. Mrs. Merryman doesn't spend the price of a sprat unless she hopes to bait a mackerel with it.

"Have you heard at all from Aloysius?" I asked Felicity. "How is he getting on in the big city?"

"Too jolly well," said Felicity merrily. "He's forgotten me." She pirouetted to show us her skirt and went off on the arm of a young man with an English accent with whom her mother had been exchanging affable chit-chat.

"Please don't mention that boy to Felicity again," said Mrs. Merryman when their car had driven off. "I want her to forget about him."

"Felicity," she explained to me later in the evening when I was taking my leave, "can never work."

"She can't?"

"No. It's something you might not understand, but none of her family ever has worked. It's not in her blood."

"I thought she did rather well with the horses," I suggested. "That took a lot of stamina at her age."

Mrs. Merryman shook her thin shoulders. It was getting cold and she had draped several layers of bright, Druidic, hand-woven rugs about her. "I'm making her drop it. It would never have come to anything," she said. "It's unfeminine. She'd better think of marriage."

I saw Felicity once or twice after that, hacking to meets in a new riding coat. "Hi!" she called, full of pleasure with herself and her activities. A sensual, bursting ripeness shone through her skin, and hung in a golden glow like bloom, or a faint sunlit smoke, or perhaps it was just the down on her cheeks which had been baked blonde in last summer's sun.

Aloysius came home for Halloween and took her to a dance in the local town hall. They danced scandalously close. According to reports, he was doing well in his medicine. He had joined the Gaelic Debating Society at the college, was enrolled in the Sodality of the Sacred Stigmata, and had a place on the football team. He would soon, it was argued, forget his infatuation for Felicity who was "a bit fast."

The next installment of information belied this: Aloysius had been to the Merryman house to ask for Felicity's hand. In view of his age this seemed unlikely and a counter rumour had it that Mrs. Merryman had been to see Aloysius' father with the news that her daughter had been got into trouble and amends must be made. Aloysius, we heard, had high tailed it off to Liverpool on the mail boat. Within hours there was a correction: It was Felicity who had taken the mail boat, hustled off to stay with an aunt in Kensington.

Everyone knows the rest. Aloysius spent the Saturday night from eight to eleven in Hanlon's pub weeping and telling his story to all and sundry. The drinkers humoured him, gave him, from kindness and stupidity, too much to drink until he was sick; and only when the proprietor finally shot them out at closing time did they call his father to come and get him.

When the old man arrived there was some innuendo from the crowd who handed over the boy. Whatever they had heard from him had turned their liquor sour.

"Be gentle with him," someone advised.

"He's taken a hard knock."

"There's some who deserve a knocking themselves."

"A case for a solicitor."

We didn't need to puzzle long over these half revelations, for within an hour of getting home the boy had risen from his drunken sleep and rushed down to the Merryman house where he began banging at the doors and

windows. These were locked and, as the house has a semi-basement with barred windows, the loiterers who saw Aloysius thumping at them were more amused than alarmed.

"If he had as much trouble with the girl as he does getting into the house, there'd be small fear of him."

"Come on, fella, you'll only damage yourself."

With that: crash! He put his two fists through a pane of glass. The bystanders caught hold of him. It was while they had his arms pinioned that he began yelling the obscenities which surprised everyone coming from him. Maybe he didn't know what they meant or maybe their enormity befuddled him, for he made no attempt to make sense with them. Just let them pour out like the blasts of a gun. All the four-letter words.

After that dry spate of rage he softened up. "Give her back to me!" he entreated, weeping under Mrs. Merryman's window. His face was all puckered like that of a child according to some of the crowd who were pretending to restrain him and who instead let him go. I suppose those so and sos wanted to see what he'd do next or maybe they felt there was no more harm in him. "The Guinness stain on his lip," one of the policemen told me later, "would make ye think of some kid who'd have been sucking liquorice!"

"They're killing it," he told the police who had arrived, summoned by Mrs. Merryman's telephone call. "Can't you save it?" he kept begging them, and all they would say was, "Quiet down now, lad. Hold your whisht. Come on home." "They're damning its soul!" And he let out a bellow. "Her soul! All our souls! Give her back," he yelled and started kicking the men who had caught hold of him again. "Give her back to me. She's my wife. I want to marry her. Where have you sent her?" he screamed. "It's kidnapping. I'll have the law on you. She's sent her off to an abortionist," he told the crowd. "Arrest *her*," he pleaded with the guards. "We're sinners, but she's a criminal!" And he tried to make a bolt for Mrs. Merryman's door. "Stop her," he pleaded as they pulled him away. "You must stop her."

After that you might suppose there would be some sort of police inquiry into the boy's accusations or that he himself might be arrested for drunken and disorderly conduct. But no such action was contemplated. The police handed him back to his father with the remark that he had been making a lot of wild statements and maybe he should have a sedative. The local superintendent doesn't like to stir up trouble and, besides, the feeling in the village has always been that it is seemlier to overlook what happens in drink.

When the incident was discussed next day that was the general attitude. Nobody quite dismissed what Aloysius had said, but nobody quite believed it either.

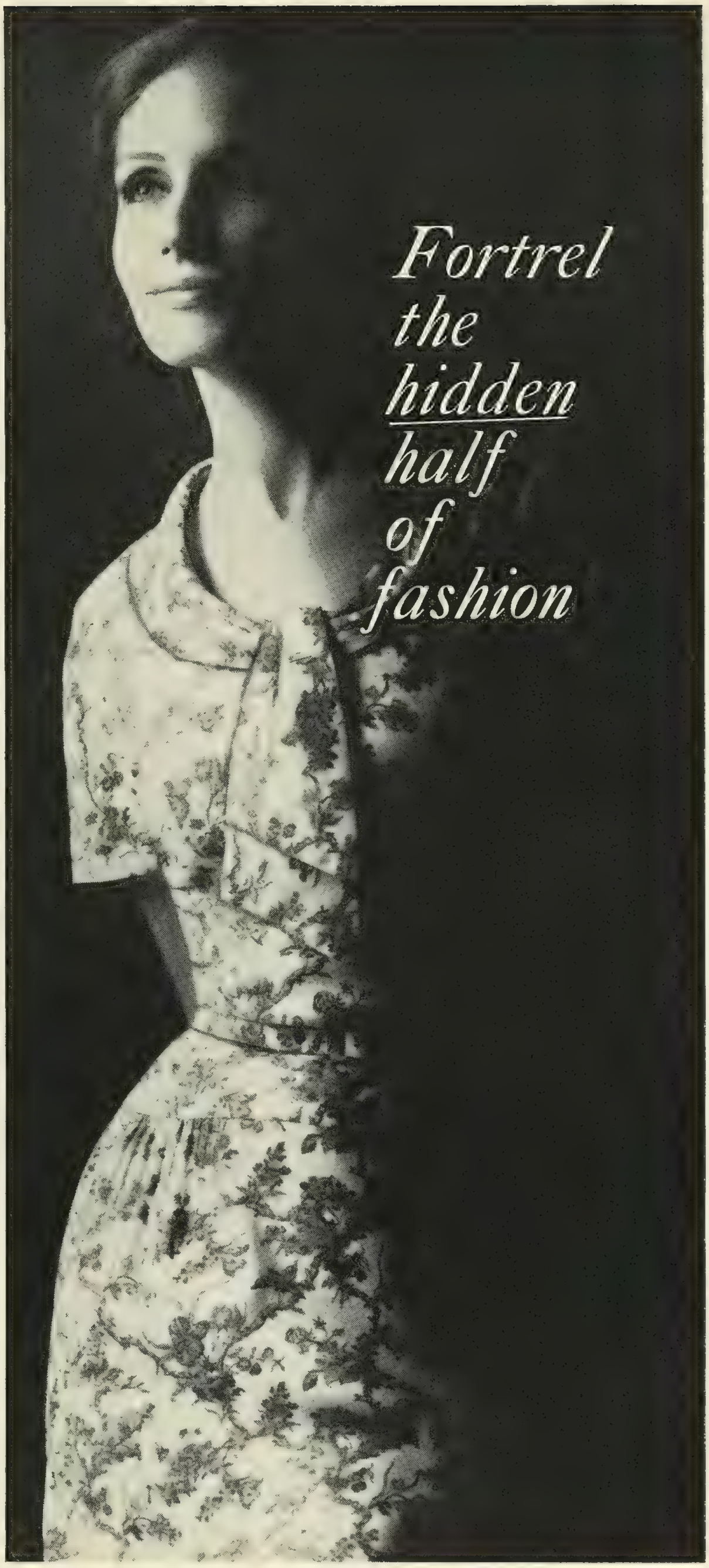
"The Benedictines," the local solicitor remarked in the golf club, "are a fine order, an intellectual order, one of the ornaments of the Catholic Church, but . . . ah, I don't know if they are the best people to send a boy to school to. They give them a *delicate* conscience. I don't know now whether that is a good thing for a highly-strung chap like Aloysius. It makes the boys a bit morbid, inclined to *imagine* sins. He *is* a morbid kid. Like Luther you know. Now if it had been *my* son I'd have sent him to a robust order. The Jesuits. . . ."

"You don't think he *imagined* that he'd got the girl up the pole?"

"Yerrah what do you think either of that pair knows of the facts of life? That babyface probably thinks he can get a girl pregnant by looking at her."

That was the assessment: a storm in a beer mug. Especially since Aloysius was known never to have touched a drop before. The Merrymans left that Sunday morning for Dublin, taking several suitcases on the top of their rackety car. I needn't tell you how reluctant we all were to believe that they were just off to London where Felicity's aunt had offered her a season. "*Very* coincidental," we thought.

(Continued on page 112)



What you see is fashion. What you don't see is dependable Fortrel at work. For the half-size woman with a full-scale life, a slender dress with easy fit. And it's perfectly washable, thanks to Fortrel. By Leslie Pomer in Maxwell Textiles' Fortrel polyester and cotton challis. Blue or pink print. Sizes 14½ to 24½. About $30. At Lane Bryant stores across the country. Fortrel is a trademark of Fiber Industries, Inc.

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What you see is fashion. What you don't see is dutiful Arnel at work. For the half-size woman with the full scale life, Arnel in a fresh, young dress with cluster pleats that hand-washing doesn't faze. By Petite Lady in R.S.L.'s Arnel triacetate and nylon oxford-weave crepe. Mauve pink or navy. Sizes 14½ to 30½. About $25. At Lane Bryant stores across the country.

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"GIVE HER BACK"

(Continued from page 111)

At twelve o'clock Mass Aloysius looked no worse than a lot of others who were nursing Sunday-morning hangovers. He was to leave for Dublin on the nine P.M. train. At eight-forty-five, some noticed his brother making questing calls at the parish hall and the two milk bars. "How's the patient?" someone asked him. "Not too bad," said the brother. "Not too bad."

But Aloysius had already disappeared. He must have mooched off shortly before his brother was due to drive him to the junction. Perhaps he went down to the Merryman house and found it locked up. It was a rainy night and no one saw him, but an hour later dancers in the parish hall heard a great sound of crashing wood and whinnying bellows from the field where Felicity had her lean-to stables.

In her usual way, Felicity had gone off leaving no one in charge, or only a kid of thirteen who was to exercise the horses and give them water. Naturally the child's mother wouldn't let her out at that hour in a driving rain to investigate the horses. They moaned and kicked for the better part of an hour and when the milkman came by the next morning one of them had broken free and was wandering round the Merryman garden. The other two were in the stables, dead. One had its windpipe slashed, the other was lying on its side with a great wide cut in its belly. Pinned under its back legs with his head lying smash against one of the wooden uprights of the shed was Aloysius. His face was badly kicked but it was clear that he must have been killed early in the struggle and that the dying horse had spent its frenzy on a cadaver. An old fashioned barber's razor had landed several yards from the bodies, planted in the soft wood of the half-door.

THE FUN PLACES:

(Continued from page 107)

reasons. Good, familiar Dixieland musicians sit on a stage the size of a shrimp and let fly. Acoustics are just as good out on the sidewalk where some of the audience stands.
When: The big names play from 7:30 P.M. to 3:30 A.M. every night.
How much: Cover charge at tables only, $2.
725 Seventh Avenue. CI 5-0088.

PLACES TO DANCE

MAISONETTE: The people who go there are the major decoration of this soothing subterranean place. They go to dance for two good reasons. Peter Duchin's orchestra is one; the other is Quintero's orchestra which does the Latin American stuff. The food is speakable.
When: Monday-Saturday until 3:00 A.M. Closed Sundays.
How much: Friday and Saturday, cover charge, $4. Monday through Thursday, cover, $3. In the St. Regis Hotel, 2 East 55th Street. PL 3-4500.

TRUDE HELLER'S: It couldn't be noisier inside an electric guitar, but the dancing is fun—the Mashed Potato, the Wobble, and other advanced wriggles, shown by six young boys and girls whose motion and agility are remarkable considering that they never move their feet. Food and drink are beside the point.
When: Sunday-Friday, from 4:00 P.M. to 4:00 A.M. Saturday, from 4:00 P.M. to 3:00 A.M.
How much: Cover charge, Friday and Saturday, $2.50 at tables. Sunday-Thursday, $2.
418 Sixth Avenue. AL 4-8346.

THE COLUMNS: This large, airy, dark room is one of the few places around for Sunday tea-dancing. Dancing other evenings as well. Arturo Arturos's music.
When: Sundays, 6:00 P.M. to 11:00 P.M. Tuesday-Saturday, 7:30 P.M. to 12:30 A.M. Closed Mondays.
How much: Cover charge, Friday and Saturday, $2. Sunday, Tuesday-Thursday, $1.50. In the Savoy Hilton Hotel, Fifth Avenue and 58th Street. EL 5-2600.

VOGUE'S READY BEAUTY

5 hours of turned-back time: a new liquid brace for the face

On page 181 you'll see word of a protein glaze that goes on the face under make-up and temporarily smooths out wrinkles. We referred to Helene Curtis's Magic Secret, a clear protein liquid which should just be reaching circulation as you pick up this issue of Vogue. In our own trial runs with it, we find this: that it works best on feathery dry lines; that there's a trick to its application and you have to find your own way with it. The instructions are: first cleanse, then rinse, rinse, rinse, finally with cold water. Spread Magic Secret in a thin film over any lines or wrinkles that invite erasure. Keep poker face for fifteen minutes. Then apply regular make-up. The tautening is expected to hold for no more than five hours. What then? Another trick. A quick dampening reactivates the protein film all over again. . . . When Magic Secret was being test-marketed, some women put it *over* their usual make-up, successfully. Some used it on only one side of the face and found exactly how much the temporary face brace could do (and in many cases this was quite a lot).

The importance of being a sybarite

Judging from Exhibit A—a bathtub—sybarites are in style it seems. They are lolling in perfumed baths, reclining in froth, moisturizing not only their faces but their alls with unguents and balms that would make a Roman emperor feel dandy. All to the good of the parties concerned, for well-oiled skin is sweeter, more durable skin. For advanced savoir-vivre there's a luxe new body lotion by Frances Denney that leaves the lasting scent of Interlude, a provocative complex of jasmine, rose, muguet, and the oil of an East Indian mint called patchouli. It's a rich white cream lotion with a dispenser top that doles it out by the generous drop. Most of the cream disappears immediately into the skin but a protective film remains, rather an invisible, aromatic glove for the body. Interlude Body Lotion joins other sybarite-directed charmers with the same memorable fragrance: Interlude Bath & Body Perfume, Interlude Foaming Milk Bath among them. Lord & Taylor.



What you see is fashion. What you don't see is talented Fortrel at work. For the half-size woman with a full-scale life, Fortrel in a slender walking suit that stays shapely and smooth. By Grace Taylor in Cohama's Fortrel polyester, rayon and silk tweed with washable Arnel triacetate and nylon crepe blouse. Gold or navy. Sizes 14½ to 24½. About $45. At Lane Bryant stores across the country.

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What you see is fashion. What you don't see is versatile Fortrel at work. For the half-size woman with a full-scale life, the perfect ensemble that keeps crisp in any situation, holds its pleats with just a touch of the iron. By Meera Brooke in Renoir's Fortrel polyester and Avril rayon broadcloth. Green or navy. Sizes 14½ to 30½. About $35. At Lane Bryant stores across the country.

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VOGUE'S READY BEAUTY

The case of the too-clean hair

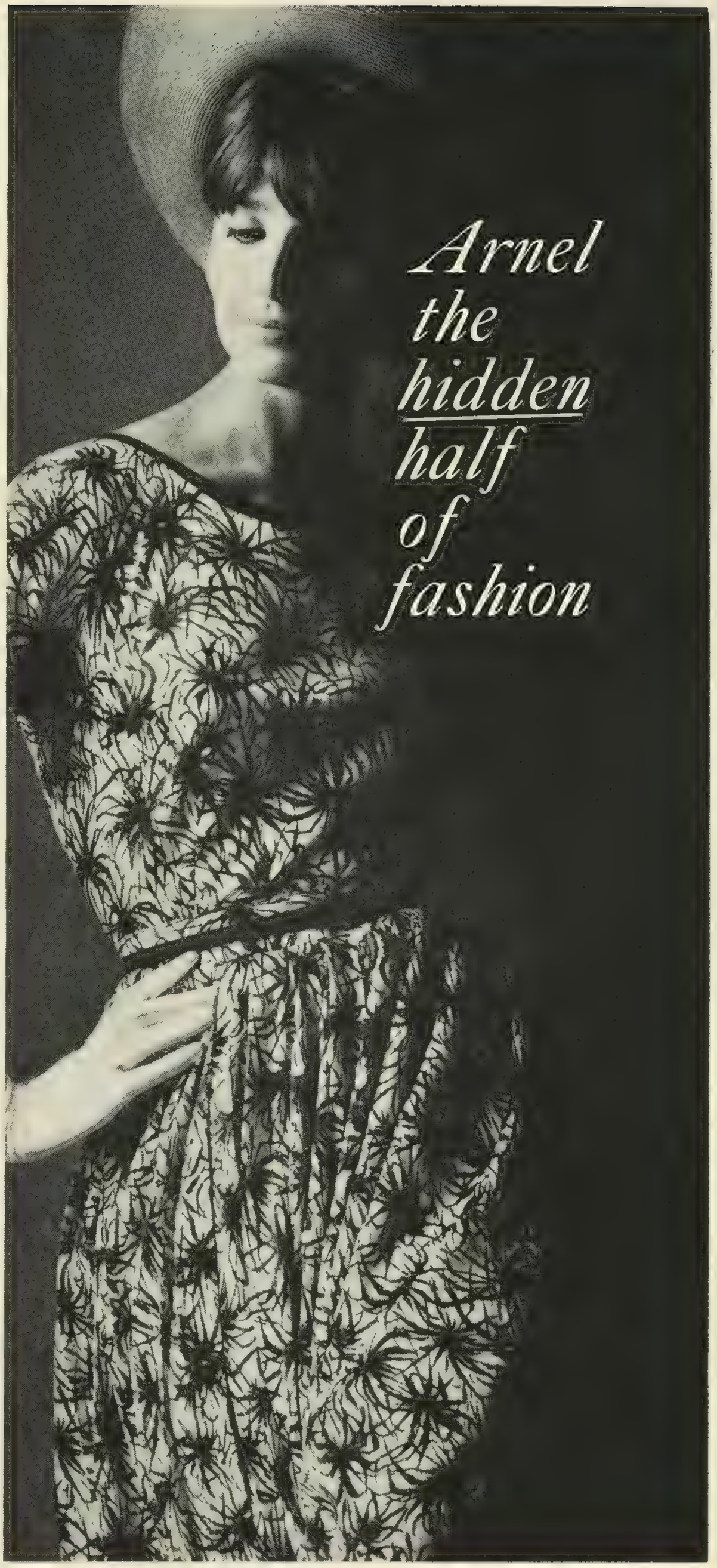


"Can't do a thing with it" was once the cry of a somebody who'd just washed her hair. Her problem was, simply, she had washed her hair too well. Or possibly too little. . . . When hair moved away from its upholstery period and started to look like hair again—a move rather recent and in some cases rather reluctant—a new awareness of the rôle of the shampoo set in and, with it, a new awareness of undercleaning and overcleaning. . . . What makes a shampoo right, neither too much nor too little? Here are the views of one salon, Breck on Fifty-seventh Street, which happens to have, among some people, the reputation for giving "the best shampoo in New York." Thinking along one-man's-meat lines, Breck holds that there simply is no "all-purpose" shampoo. And that appropriateness of shampoo, combined with know-how of application, can make a heady difference. . . . Their procedure is predicated on diagnosis of individual hair, followed by steps to "feed" the hair what it lacks, to counteract what it has an excess of, all in the shampoo process. . . . While the Breck shampooer does a preliminary brushing of the hair, she is classifying it for the proper wash—one that will neither overclean, strip hair of natural oils and leave it not only robbed but hysterical—or underclean and leave it a good target for another shampoo the next day. Whichever shampoo

her schooled eye and touch directs her to, it will be composed of natural soap—the Breck theory being that synthetic detergents scrape hair of necessary lubricants, overclean. . . . Dry, lacklustre hair calls for a mild emollient shampoo that will not snatch oils from the scalp. . . . Oily hair wants a rather stringent wash that will penetrate oil film and remove it. . . . Normal hair, which means hair with a proper balance of natural oils, needs an in-between shampoo, neither too mild, which would underclean; nor too stringent, which would overclean. Breck has a shampoo to cope with each kind—Dry, Oily, Normal—and as far as the *différence* between them goes, the salon and its customers agree it should *vive, vive, vive.*

High-powered drops of knowledge for skin called sensitive

"A Sensitive Plant in a garden grew,/And the young winds fed it with silver dew." We inject these lines from a Shelley verse because we are thinking a) about women whose skins are Sensitive Plants and b) about the kind of silver dew those plants should be fed. For them, a small, select clutch of companies has made their entire program the compounding of products that implement beauty with extraordinarily complex recipes from which any possibly disturbing component has been eliminated. One such firm—indeed the avant-courier of them all—makes Marcelle Hypo-Allergenic Cosmetics, a collection of do-gooders for which the seed was an inquiring man's research into the betterment of his wife's unruly skin. This led him into the business of producing cosmetics that started the vogue of substituting known harmless elements for known potential offenders back in the 1920's. Marcelle is the name on the package now of thirty-five different beauty assistants that aim directly at quickly-disconcerted skins. Approaching their subject matter from different angles every year, Marcelle has some new entries: a clear, liquid, lathering Facial Cleanser, which amounts to a whole skin treatment for oily skins; a Night Creme that goes after dry skins that need their natural oil and moisture recharged; a Complexion Oil that works on the lines around the eyes and throat. These join a group that includes, among other things, face powder, mascara, nail lacquer—all with the same objective: to do a specific job brilliantly with the element of danger to an easily-agitated skin as Out as the element of danger can be. All this silver dew at Jordan Marsh.



What you see is fashion. What you don't see is persuasive Arnel at work. For the half-size woman with a full-scale life. An exotically printed dress that packs and travels wonderfully wrinkle free, thanks to Arnel. By Pavelle in Camay Fabrics' washable Arnel triacetate jersey. Beige or black. Sizes 14½ to 26½. About $25. At Lane Bryant stores across the country.

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VOGUE
FEBRUARY 1, 1964

VOGUE'S EYE VIEW OF

AMERICAN STYLE

You have it—in your scrubbed skin and the gloss of your hair . . . in the suppleness of your torso and the tautness of your midriff . . . in the way you pull your neck up, strong and proud from your shoulders, and in those good long legs that are the envy of the world. You have it in the way you stand—springy on the balls of your feet—fit-looking and full of zest. This is American style; the personality that American fashion, at its best, projects to the world—vigorous, attractive, modern. And more and more, American fashion *is* at its best. This is the standard you've demanded . . . have made happen at every price level, everywhere in the country. And it's yours, in all its infinite variety, ready to wear when you want it . . . the abundance of really pretty dresses—for day, for afternoon, for evening—and the stream of delicious colours they come in. The truly remarkable tailoring we've accomplished—the small coats, the greatcoats, the well-tailored suits with their correctly hung little jackets and kicky skirts. This—and much more—is the fashion phenomenon that Vogue celebrates in the following pages: the fantastic opportunity—yours, ours, America's—to dress with wit, with individuality . . . and with style.

U. S. FASHION PHENOMENON

THE BEST OF EVERYTHING...READY TO WEAR ...READY NOW FROM COAST TO COAST

Call it what you like—the point is, it's ready for you to wear; we call that a fashion phenomenon, and this issue of Vogue is here to say: there is nothing like it anywhere in the world. Name it: an idea just flickering into fame, a look that's already taken hold—a pale-blue suit, a naked walking sandal with a stacked-black heel, a narrower coat—American fashion has it. Has what we want, has it abundantly, and has it at the very moment we want it.

Right now, we want to fill our closets with the prettiest clothes we can find—soft, lithe, moving. And we find: clothes so charming in motion that the simple act of crossing a room becomes a pleasure to watch. In the evening: a wave of short small-bodied black lace dresses with ruching or ruffles or deep flounces palpitating on the knee. Lace all the way for these—the nudest black lace stockings and the barest black sandals . . . not a jot more than an elastic T-string and an adorable little "talon twist" heel for dancing. Same sandals in blanched beige—stockings as pale as powdered skin—heavenly with a short parchment-coloured silk dress that has a rounded black-lace caraco ruffled close at the throat (couldn't be prettier, this touch of roundness near the face). The sandals again, this time for one of the marvellous new blouse-and-skirt looks that are everywhere for evening now—tawny feathered pullover; long, strict, creamy satin skirt, widened at the hem.

In the separates-for-evening excitement, this is a real throb: an Empire-waisted ankle-length dress with the feeling of three pieces and the most fragile Goyaesque proportions of colour—lacy, covered black top cut in one with a high, rounded skirt of brilliant-green embossed cotton, sashed on the rib-cage with a heavy roll of fuchsia silk . . . where the sash ties, we like the contrast of an unexpected weight of jewels. Another love: soft little dolman-sleeved "sweaters" in doubled chiffon, tied at the waist over long sweeping skirts . . . brown over a riot of silk flowers—yellow, grass-greens, roses and woods. Wear bracelets like twin thickets of gold twigs on each (Continued on page 124)

A touch of roundness near the face

—one of the prettiest ideas anywhere this spring. Here, organdie with streamers, puffed and blowy around the head like a wayward brown cloud. And an adorable high-waisted mink jacket—skins worked in the round, standing softly around the neck, and tiny sleeves circling the arms. By Jean Louis for Alixandre, of "Morning Light," Emba natural blue-beige mink. Nan Duskin; I. Magnin. Christian Dior-New York hat. Bergdorf Goodman. Harry Winston's magnificent marquise diamond, freighted with carats—43.67. Jewel for ten fingers: Fabergé's Cellini gold nail glacé.

BERT STERN



Short evenings—the smaller dress, the bolder print

This is the small-bodied look we love this spring—close to the figure, not a tight line anywhere. Two curved seams mould the torso from just under the bosom, round out the skirt at the hips. Quite bare and flat against the back, with a burst of gathers rippling from a low oval yoke. Marvellous colouring—great baroque leaves of darkest brown imprimé on bright orange silk. And, held here, a matching cape—tiny and round. By Monte-Sano & Pruzan, in a crisp open-weave silk (Abraham fabric). At Bergdorf Goodman; Wanamaker's, Phila.; Frost Bros.; I. Magnin. Mimi di N ring. The matching hat: Adolfo.





Rounded lace caraco

—all very loose and swinging, like a moving lace frame around the throat, on the arms. Parchment-coloured silk overlaid with black lace and embroidered with ruffly black flowers—this is one of the really entrancing ways that short evening dresses are being covered this spring. Worn over a bare lace-topped dress with a skirt of heavy parchment-coloured silk. By Trigère, of Whelan lace. Hattie Carnegie ring. Both at Bergdorf Goodman. Dress, also at Halle Bros.; Blum's, Chicago; L. S. Ayres. Halston hat, made to order at Bergdorf Goodman.

BERT STERN

The blouse-and-skirt look for evening

Everywhere now: a rage of high-waisted one-piece dresses with the easy charm of shirtwaists and skirts, and the most delicious colourings. Here—like a Goya Maja—rounded black cotton batiste quivering with lace; a high, heavy jewelled sash of fuchsia silk; brilliant green skirt of thickly embossed cotton breaking just at the ankle—showing the foot in a rather shy and very seductive way. Skirt of Hurel cotton. At Bonwit Teller; Joseph Horne; Sakowitz; I. Magnin. Slippers by Andrew Geller. Pin by Brania.



The coquetry of lace

—flourishing all over fashion . . . and making a specially charming impression on the new blouse-and-skirt looks, with their small pretty bodices and high waists. At left—on a one-piece dress of the most romantic primness—stripes of bright China-pink lace covering a white cotton batiste top. A lift of vibrant silk ribbon at the waist. And—precisely to the ankles—a rounded skirt of densely ribbed and bubbled cotton (Hurel fabric). Bonwit Teller; Joseph Horne; Sakowitz; I. Magnin. Earrings by Hattie Carnegie. Margaret Jerrold's matching silk slippers. Gloves both pages by Viola Weinberger. Both dresses by Jean Louis. Coiffures by Kenneth.

BERT STERN

U.S. FASHION PHENOMENON continued

wrist; soft-toed sling-back slippers in palest beige. Repeat the slippers with this dream of a "sweater-and-skirt"—chalk-beige wool jersey tank-top; straight stole and long full skirt in deeper beige satin slubbed like ribbon candy; China-pink sash of glacé satin . . . domed canary diamonds at the ears.

Not for a moment does this mean we'll see less of the long unbroken line for evening. We've room in our hearts—and closets—for the clearest pale-pink crêpe that falls, fluid as stream-water, from an Empire bosom . . . a tall silk dress with a décolletage like the top of a tulip and enormous *voyant* flowers—acid-green, yellow, black. And, at the very first blush of a suntan, we'll reach for some big, bubbly marbleized beads in pink, red, and magenta—stack them high at the neck of a maillot-seamed princesse in heavy dead-white piqué.

The storm of white that began last spring continues to rage. First catch this season: a long-sleeved topcoat laid closer to the body in smooth, thick, whey-white twill. Peanut-shell kidskin gloves, paler peanut organza turban. Terrific navy-blue wool dress inside: small body, easy extended shoulders, and a wide bias band carving a new proportion at the middle of the back—lowering it, loosening it, making it deliciously supple in motion. Love, too, for day, a spongy wool-white tweed skirt and long bias-cut pull, sashed high—falling soft and pliant on the torso. Lovely under a slender brass-buttoned coat of powdery beige-pink tweed. Wear taupe gloves as pale as white dipped in tea, small narrow-strapped shoulder pouch in green-taupe brown, and naked walking sandals—two broad taupey-beige lizard straps and a lacquery, stacked black-leather heel. This is the shoe we'll see walking across the country. And in light bright blue we'll see it with everything—with a pale-blue suit of Tattersall-checked men's suiting, a honey-beige tweed dress with a bias blouson. . . . Next suit-thrill: ribbed white wool, racy as a sweater and skirt—smaller brass-buttoned jacket, sleeves chopped at the elbow. Craves the Chanel treatment—white moiré hair ribbon standing back of thick bangs—and the look of a non-stop leg: lacy pinked-white stockings and a soft white walking pump with a stacked-black heel.

More than ever, U.S. fashion is on Chanel's wave-length; now it's Chanel right down the line—from the top of the head (rounded, bowed, bangs) to the tips of the fingers (in a short glove—her long narrow eighteenth-century sleeve has made the one-button glove right as rain again) to the toes (soft and dark, surrounded by a sling of really naked-looking kidskin; stocking of the same pinky beige). All, deliriously pretty and sexy with one of those brawny Chanel tweeds . . . black-and-white hound's-tooth checks, say; black-and-white silk Paisley blouse; gleaming little white kidskin gloves. Very correct hang to the jacket, short skirt with a cloche-like slide over the hip, lots of action at the hem—couldn't be better. Chanel and Chanel tweeds forever is our feeling, but it doesn't dim our enthusiasm for a new tack in American fashion.

Namely, the tailor's predilection for divinely feminine little suits in true haberdasher's cloth—close dry men's-wear flannels and worsteds, cavalry twill. Tattersalls and district checks. Prince-of-Wales plaid, pin stripes everywhere. These are the supplest wools imaginable, smooth and firm to the touch, and to see how a great tailor handles them—this is one of the really satisfying fashion-experiences . . . exquisitely neat smaller-bodied suits, with jackets a touch shorter. Proper little collars and pocket-flaps so beautifully laid on. Linings to match the most luxurious blouses—thick, tailored white silk with jeweller's buttons, like a sleeveless under-jacket beneath polished black worsted; neck-tied beige shantung for a suit of pale-blue Tattersall checks; scrubbed white piqué for pin-striped charcoal; navy-blue silk for brass-buttoned navy-blue twill—gold beads and pearls mixed at the neck, tiny gold-ball earrings, peanut-shell gloves, natural straw hat with a full rolled brim. Everything incredibly fresh and atttractive—and ready to wear, as you read, across the country.

The pale-blue suit—Tattersall checks

Heavenly colour, heavenly suit. Blue-and-beige Tattersall checks in a true tailor's wool: dry and firm, every detail sharp . . . the small neat proportions of the jacket with its four flapped pockets in perfect balance, its correct little roll of collar showing a bit of the appetizing silk shantung blouse beneath—standing neckband and an exquisitely tidy bow. By Ben Zuckerman. Bergdorf Goodman; Nan Duskin; Dayton's; I. Magnin. Richelieu earrings. Aris gloves. Emme hat.

BERT STERN





Tailor's suit— tailor's checks

The most beautifully groomed little suit in a close, dry men's-wear checked wool. Grey-and-blue, with a bit of bow-tied blouse showing between notched lapels, pockets very properly flapped and buttoned. Again, the smaller-bodied jacket, lined in the brilliant blue silk shantung of the blouse—all fantastically neat . . . luxurious. By Ben Zuckerman. At Saks Fifth Avenue; Julius Garfinckel; Halle Bros.; Neiman-Marcus. Marvella earrings. Viola Weinberger gloves. Adolfo leather hat.

The narrower pink coat— soft as powder

—and as marvellous for the skin. Which is why we added a hat of the same tweed—thick and moulded, with peaches-and-cream lights. We like, too, the prettily rounded notched collar, the glint of the buttons. And this degree of easy slimness—narrow-seamed body, long set-in sleeves—looks exactly right in a coat this spring. By David Kidd for Jablow, of Litex wool. At Hattie Carnegie; Nan Duskin; Hudson's; Scruggs-Vandervoort-Barney. Nettie Rosenstein necklaces. Crescendoe-Superb gloves. Adolfo hat. Coiffure: Ruel of Coiffures Americana.

BERT STERN





Cavalry twill—smaller jacket

This is suit-heaven: with every fabric a tailor's dream: every seam, every collar, every pocket—completely satisfying. *Far left:* Greige suit in a firm-tailoring hairline wool twill that's nothing but suppleness in the hand. We love the look of the shorter jacket showing the gathers across the skirt front—the set of the tiny stand-up collar and the narrowing line of welted vertical pockets. At Bonwit Teller; I. Magnin. Cartier bracelet. Fuchs gloves.

Men's-wear pin stripes—spiced with piqué

Centre: Striped charcoal wool suiting and white piqué—one of the most dazzlingly fresh, pretty combinations on earth. The jacket lies close to the body; buttons over a ribbed white piqué blouse with a wing-like bow—impeccably fixed. Marvella earrings. Crescendoe-Superb gloves. All at Lord & Taylor. Suit at I. Magnin. Emme hat.

Stone-grey suiting—closer to the body

Left: In a smooth, flat tailor's wool, the perfect tailor's suit. Smaller-bodied jacket with narrow lapels notched high, slim chopped sleeves, waist-high pockets. The blouse here is gleaming white silk shantung, precisely tied. At Saks Fifth Avenue; Rich's; Dayton's; Neiman-Marcus. Tiffany pin. Halston hat, here and far left, made to order at Bergdorf Goodman. All three of these suits are by Ben Zuckerman.

BERT STERN



AMERICA LOVES CHANEL

THE EASY, CORRECT, AND WONDERFULLY FEMININE LOOK AMERICAN WOMEN WANT—HERE AND ON THE NEXT SIX PAGES.

Chanel has said: "Fashion is the reflection of a period." In Chanel's own case it has seemed, subtly, something more—less a reflection of a period than an anticipation of it. Decades ago she jumped the left-over world of the nineteenth-century smack into the twentieth—how supremely well she understood that the world was ready to jump. And how beautifully she's sustained that jump. Never the arbitrary move...little by little she alters and perfects the image, making it, incredibly, more luxurious, more contemporary, more complete. Always, the rigorous magic of the total Chanel impact...the glorious thick tweeds with their easy jackets, so correctly hung from flawless shoulders, the impossibly fresh blouses, the exquisite stitched-down linings and the weight of gold chain; the skirts with their lithe cloche-like movement over the hips and the short easy walking hems...the surprise of the legs and feet in nude-looking pink-beige stockings and sling-pumps to match, racing out—slim and sexy—under the brawny tweeds...the Chanel hair—round, ribboned with thick, thick bangs. And we have—not merely an appetizing fashion in suits or coiffures or legs;we have a look for our time—pretty, a bit larky, very right. No wonder American women adore Chanel—this is exactly how we want to look...to feel. And we will—thanks to the great U.S. ready-to-wear that's made the Chanel idea a coast-to-coast reality.
At left: Suzy Parker, friend, ardent fan, and the mother of Chanel's godchild. Here, her great American looks in the Chanel spirit—thick red hair cut in long heavy bangs, pulled back in a peruke, and pinned with a camellia; Chanel twists of gold-and-rhinestones at her ears. Miss Parker's coiffures, these pages, by Kenneth. For details on the navy-blue blazer suit, see page 137.
At right: The Chanel leg, American version. Pale pink-beige Panti-Legs by Glen Raven. At Lord & Taylor. Matching dark-toed sling-back pumps, by Herbert Levine; made of Hubschman calfskin with Seton black patent-leather toes. These, at Bonwit Teller; Harzfeld's; Joseph Magnin.

SUZY PARKER—AMERICAN BEAUTY, CHANEL PROTEGÉ SHOWN HERE IN U. S. VERSIONS OF THE CHANEL LOOK

HORST



In the Chanel mystique nothing is careless. Everything depends on insistent and rigorous emphasis on perfection — Chanel's constant striving to present the charm and personality of the woman herself. *Left:* Flou, fleecy depths of blue-and-brown tweed; a jacket with the faintest suggestion of fit, narrow set-in sleeves. Tucked blouse of blue silk crêpe. By Davidow. At Bloomingdale's; Montaldo's; Joseph Horne; I. Magnin. David Webb bracelet. Emme hat of the same Linton wool tweed as the suit. *Right:* Navy blue-and-white wool checks; a cardigan bound in navy blue, with gilt buttons on the sleeves, blouse of navy-blue French wool bouclé. Emme's hair ribbon in the Chanel manner. Suit by Lilli Ann, about $110. At Saks Fifth Avenue; F. & R. Lazarus; Frederick & Nelson. Both pages, Chanel's idea of shoes (these by Herbert Levine). Pale stockings; these by Round-the-Clock. Chanel jewellery; the library steps from Roslyn Rosier.

CHANEL:

"ONE CAN GROW ACCUSTOMED TO UGLINESS BUT NEVER TO CARELESSNESS."



HORST

Proof here of Chanel's enduring and joyous internationalism: at the left, Suzy Parker, an American charmer nonpareil wearing an American version of the suit-look she lives in—Chanel's; right, Mrs. Robin Douglas-Home, an enchanting blonde—British, frangible, serene—wearing Chanel tweeds made in America. The effect, in both instances is pure 1964. *Left:* Oyster white non-woolly tweeds, the cardigan jacket, rather short. Bright pink blouse, pink lining and pink detail for the jacket. By Andrew Arkin, of rayon acetate, cotton; about $70. At Saks Fifth Avenue; L. S. Ayres; Carroll's, Idaho; Sakowitz. *Right:* Mohair-and-wool tweed suit in Italian-mosaic colours; long-sleeved pink silk blouse showing a shoot of cuffs at the edge of the narrow, eighteenth century sleeves; in the cardigan, a lining of the same pink silk. By Molly for Jack Sarnoff, of Chantal Fabrics tweed. At Saks Fifth Avenue; Hutzler's; Frederick & Nelson. Both pages: Chanel jewellery; skirts very short, easy as blue jeans.

CHANEL:

"ADORNMENT?... WHAT A SCIENCE! BEAUTY?...WHAT A WEAPON! MODESTY?... WHAT ELEGANCE!"

CHANEL: "J'AIME LA VIE! I FEEL THAT TO LIVE IS A WONDERFUL THING."







To live is a wonderful thing . . ." In a Chanel suit—pure heaven. Here, four sure and charming American translations, and U.S. versions of Chanel hair—on all these pages, by Kenneth. *Far left:* Bold black-and-white hound's-tooth checks for the wool suit; bold black-and-white Paisley for the silk blouse. Straight, single-breasted jacket with a flash of gold braid; skirt widened at the hem. Long-sleeved blouse, stock-tied. By Burke-Amey; Bianchini fabrics. At Henri Bendel; Nan Duskin; Montaldo's; Blum's, Chicago. The handbag by Coblentz. Chanel belt.
Above, left: Neck-tied cardigan and walking skirt in yellow-and-white knitted wool; yellow wool sweater. By Anne Rubin. At Saks Fifth Avenue. Chanel pin.
Above, right: White wool tweed suit—shantung facing on collar, cuffs, and the four patch pockets; skirt, slit at the front. Sleeveless silk shantung overblouse. By Seymour Fox; about $235. At Lord & Taylor; I. Magnin. Pin by Chanel. Ring: Vendôme. Emme bow.
Right: More of the superb Chanel blazer-suit you saw on page 130. Brass-buttoned jacket of navy-blue wool twill with a shoot of white cuffs and an immaculate ribbed white cotton blouse. Short flared skirt, cut in sections. By Molly for Jack Sarnoff, in Orceyre fabric; about $235. Bergdorf Goodman; Hudson's; Sakowitz.
This page: David Webb bracelets. Both pages: Herbert Levine shoes. Belle-Sharmeer stockings: Lord & Taylor.





Chanel's words—and the gay hair ribbons and berets; the thick-tweed coats, so small and neat on the body, opening on divinely pretty blouses; the short breezy skirts racing along on the niftiest legs and feet — this is the very essence of coquetry...for women everywhere. In America now—these versions of her three-piece suits for spring. *Left:* Slim sand-tweed coat with two rows of gilt buttons. The beautifully notched lapels, the pocket tops—all paved with the yellow silk shantung that lines the coat. Sleeveless blouse of the same silk; short walking skirt. By Seymour Fox, of Linton wool. Bonwit Teller; Dayton's; Gus Mayer. David Webb bracelet. Emme bow. Arthur Vernay library steps. *Right:* Narrow coat in silky sand-tweed, opened forever over a white crêpe blouse, and showing a glimpse of jewelled chatelaine belt. Chanel's famous eighteenth-century sleeves — slim, set-in, buttoning at the cuff. By Nan Herzlinger, of rayon, acetate, jute; acetate-and-rayon blouse. About $125. Bonwit Teller; Woodward & Lothrop; Rich's; Goldwaters. Chanel earrings. Emme beret. Roslyn Rosier library steps.

HORST

CHANEL:

"COQUETRY CAN
STOP EVEN THE
COURSE OF TIME
FOR SOME WOMEN"

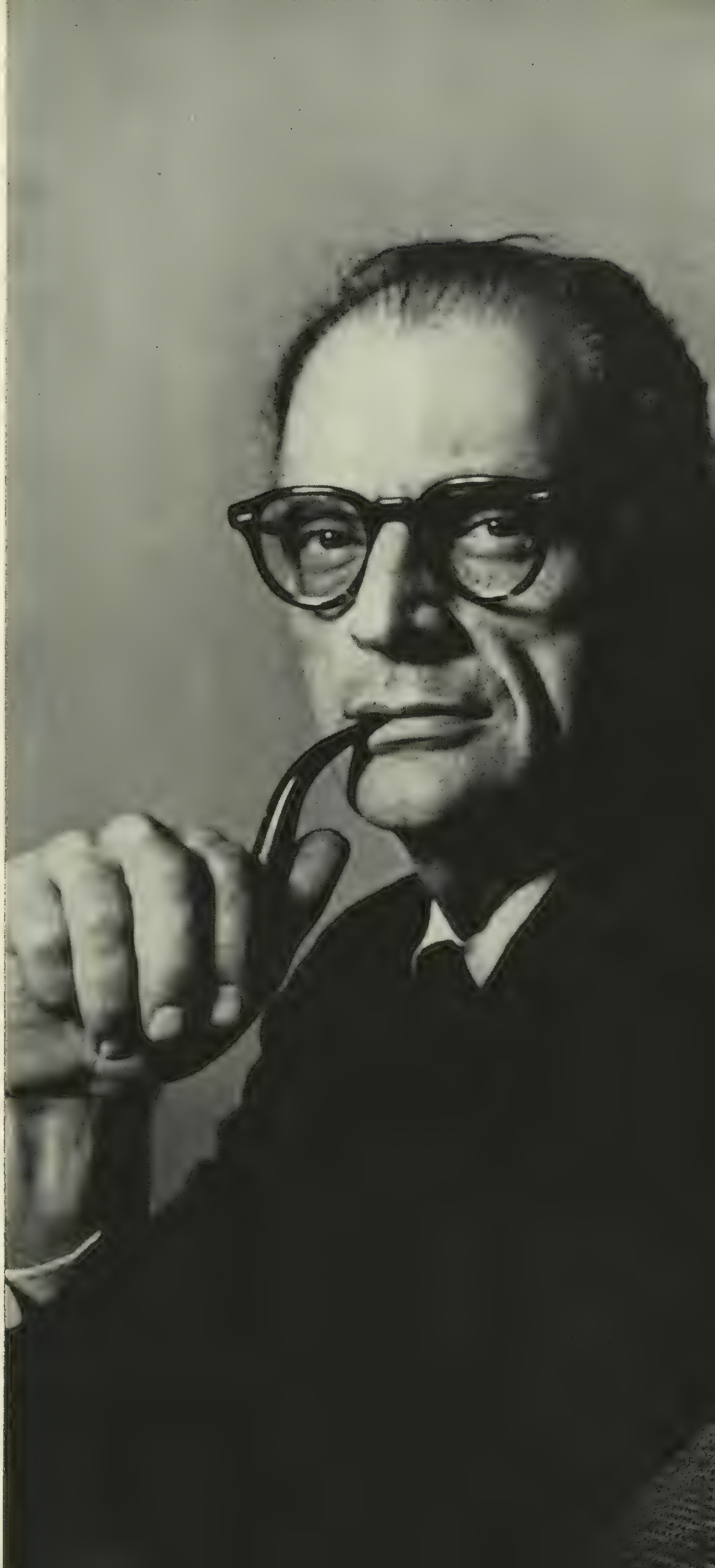


PEOPLE ARE TALKING ABOUT . . . The Minuteman missiles which answer by voice whether the systems are all working. . . . Politics with renewed vehemence. . . . The new play, *Dylan*, in which Sir Alec Guinness, a little shrivelled, a little deflated, but an endearing shadowy kind of man plays the ribald, gifted Welsh poet through endless drunken chatter that at times becomes stunningly funny, especially when he announces as a bouncer peels him from a stripper: "Zelda, I am reading at Radcliffe, tomorrow."

PEOPLE ARE TALKING ABOUT . . . The yell in French pop songs: *yé-yé*. . . . In Tokyo, the expected arrival from the Louvre of the Venus de Milo for the Olympic Games. . . . Tessie O'Shea, an enormous apple turnover of a woman who brings a gale of English music hall, songs and little steps, to the dead calm of the musical, *The Girl Who Came to Supper*. . . . The word for dowdy at the preparatory school, St. Paul's: grundy. . . . The continued popularity of the movie, *Tom Jones*, in London, Paris, and the U.S.A.; especially of two of its stars, Albert Finney, who has flushed good looks, and Hugh Griffith, with his long curled wig, guzzling women as though they were clear spring water.

PEOPLE ARE TALKING ABOUT . . . In England, the handsome cookbook, *Great Dishes of the World* by Robert Carrier who writes about food as a cook would write rather than as a recipe-gatherer, snipping around. . . . "Fake-out" for fraudulent. . . . Evelyn Waugh who told an interviewer for *The Paris Review:* "I think the general state of reviewing in England is contemptible—both slovenly and ostentatious. I used to have a rule when I reviewed books as a young man never to give an unfavourable notice to a book I hadn't read. I find even this simple rule is flagrantly broken now."

PEOPLE ARE TALKING ABOUT...





The dramatic threesome of the new Repertory Theatre:

ARTHUR MILLER,
ROBERT WHITEHEAD,
ELIA KAZAN

Only an exciting idea holds these three men together: a permanent repertory company in New York, housed first in the new ANTA-Washington Square Theatre, and then in a year in another new building, its own theatre at Lincoln Center. For openers, the three have begun this month with a new play, *After the Fall or The Survivor,* by Arthur Miller, the man here with pipe, glasses, a stubborn look, and a cool façade concealing a crackling depth of feeling. Although he has had only eight previous plays—and only one of them, *Death of a Salesman,* an emotional, enormous success, Miller has a unique position as a powerful playwright. His flag flies from the top of the mountain. To follow his play, Robert Whitehead and Elia Kazan, the co-directors of The Repertory Theatre, chose *Marco Millions* by Eugene O'Neill and *But For Whom Charlie* by S. N. Behrman. An experimenter, Kazan understands the complexities of the theatre, dislikes its marketing practices, and for years has left it every now and then to direct movies. His newest movie, *America America,* for which he wrote the script, is a masterly job, a series of Kazan bonfires. controlled by a man of feeling. To watch over everything there is Robert Whitehead, a smooth. easy-talking man who manages at times to look like a city slicker about to sell Brooklyn Bridge. Instead, he sells ideas. Good ones.

PENN

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The libretto shambles of the new Gian-Carlo Menotti opera, *The Last Savage,* which has some entrancing arias for Roberta Peters and Nicolai Gedda. . . . In Stockholm, Dag Hammarskjöld's published diary, a long argument with God, in which Hammarskjöld, several weeks before his death, wrote, "Almighty God, forgive me for my doubts, for my anger, for my pride." . . . This sign on a laundry truck in New York: TENSION.

PEOPLE ARE TALKING ABOUT . . . The itch of amateurs to do movies where the audiences supply tension, motive, and often dramatic incidents on the least convincing clues—movies with canapés of humour or appeal: *Hallelujah The Hills* and *Ladybug, Ladybug*—these depend on the willingness of people to supply their own box supper and the liquor, with the added attraction that the producers either almost died laughing at their own jokes or were overcome by the sparkle of their intellectual insights. . . . The revue, *Twice Over Nightly,* at New York's Upstairs at the Downstairs in which a pop-eyed ostrich of a man, Richard Libertini, is skinny-legged, funny, and with only a widened eye seems apparently everywhere on stage.

PEOPLE ARE TALKING ABOUT . . . *The Spy Who Came in From the Cold,* a spy book by John Le Carré who swaddles his escape clause of incredibility with a double dose of reality. . . . Carolyn Hester, a young Texan folk singer whose new record, *The Life I'm Living,* is on the way, partly because she chooses her songs well, partly because she has a beautiful voice. . . . The spurious feminine dialogue, obviously written by male hermits, on some of the TV commercials. . . . The new impressive study, *The Negro Student at Integrated Colleges,* arranged by Richard L. Plaut, President of the National Scholarship Service and Fund for Negro Students and published by that agency: among the findings of the study, of which Dr. Kenneth B. Clark is co-author, is the fact that these Negro students maintain an extraordinary low drop-out rate, less than 10%, that is about one-quarter that of the national drop-out rate. . . . In Paris, the critic who wrote of Jean-Luc Godard's Bardot movie, *Le Mépris:* "After this, he will know whether to say "tu" to Rossellini and Orson Welles or to look for another job."

MRS. JOHN D. ROCKEFELLER, III

Candour, sensible charm, pretty skin, smoky-blue eyes, and a wide knowledge of Western and Asiatic art are among the most noticeable qualities of Mrs. Rockefeller who has managed to spend almost as much time in the world of art as a curator. Although at Vassar College she took music for her major study, she has devoted an enormous amount of time to art—including her term as President of The Museum of Modern Art in New York. These days, however, she is primarily deep in the activities of The Asia Society, and of the Japan Society of which her husband is the double president, and of Lincoln Center for the Performing Arts—of which her husband is the Chairman of the Board. With her natural ability for administration, she finds little difficulty in running two houses, one son, three daughters, giving country luncheons for forty-nine Rockefellers, seeing a rare example of Cambodian art for her husband on a Saturday morning, and filling her small country art gallery made out of the children's basement playroom. In that former playroom she has works by Emil Nolde, Andrew Wyeth, Jackson Pollock, Franz Kline, Kenzo Okada, Jasper Johns. In her New York house she has even more paintings—Vuillard, Monet, Renoir, Chardin, Boudin, Childe Hassam, a Picasso bronze owl—and with them a number of Asian magnificents: a Chou archaic bronze bowl, a Han duck, a Gandhara head of a Roman soldier found in Afghanistan, a superb Chinese bronze tiger, and, shown in the photograph here, a large stone Buddha sitting on a cobra. But art is not the secret of Mrs. Rockefeller's delightfulness. Her secret, if it is a secret, is that she is completely herself—a knowledgeable American woman, easy, attractive, a woman whose conversation has an added glow, the spike of frankness.





SACRE D'UN DEUIL

PAR SAINT-JOHN PERSE

Quand les Furies du drame antique font irruption sur la scène moderne, cherchant encore en notre temps la mesure de l'être humain à la limite de l'humain, il semble qu'elles veuillent épargner, pour la mieux supplicier, une victime d'élite entre toutes choisie, et comme prise en témoignage, pour répondre de la force humaine au plus atroce de l'épreuve.

Jacqueline Kennedy fut cette proie vivante du malheur—d'un malheur durable qui ne cesse de survivre en elle. Sur cette face très noble où la fatalité a imprimé le masque du tragique, l'éclair du drame a rassemblé les plus beaux traits de l'héroïsme humain. Elle fut grande dans l'épreuve, d'une grandeur muette et qui la sacre publiquement, mais qui

When Saint-John Perse, the greatest living French poet—friend of Jacqueline Kennedy and Nobel Prize Winner for Literature in 1960—wrote only for Vogue this noble expression of his horror of the tragedy that had engulfed her and which she had endured in the light of the world, he decided that his evocation must be published exactly as he wrote it—in French. Now more than seventy-five, Perse whose other name is Alexis Leger, has chosen to live in Washington; Jacqueline Kennedy has the deepest rapport with France. They have mingled their love of two countries. In his speech accepting the Nobel Prize, Saint-John Perse said: "...It is enough for the poet to be the guilty conscience of his time....Nothing in the drama of his times is alien to him." In essence, at the end of this cry about Jacqueline Kennedy, he asks who could take the measure of her destiny.

VOGUE, February 1, 1964

scellait aussi pour elle, sur l'autre versant du deuil, l'abîme secret d'une solitude de femme.

De son pas de Victoire ailée dépouillée de ses ailes, elle est entrée dans cette horreur sacrée. Près de l'image ensanglantée du Président martyr, elle se profile à jamais sur l'astre noir du deuil: haute figure voilée dans l'histoire d'un peuple, épouse tragique et mère tragique conduisant par la main ses deux enfants dédiés à la nation.

Prodigieuse leçon que celle de cette force d'âme suscitée au plus fragile et vulnérable d'un coeur de femme foudroyée! ...Qui donc pourrait, sans émotion et sans respect, prendre mesure de ce destin de femme?

St. John Perse

CHARLIE CHAPLIN'S DAUGHTER

GERALDINE CHAPLIN, A FLEDGLING BALLERINA

She looks like her father. She has his sunny grin. Her nose wrinkles like his. Her shoulders lift to an unheard music. Suddenly this nineteen-year-old girl becomes at will touching, but beautiful. From her mother, Oona O'Neill, she has a clear brow, a melancholy, almost level gaze. From somewhere—not in face, not in figure—she has magic, the magic that is all the better for not being explained. The magic showed recently when, just a gifted schoolgirl with some ballet training, she danced briefly alone as an undulant Persian princess in the Paris version of Prokofiev's ballet, "Cinderella," produced extravagantly by Raymundo de Larrain with the great assistance of the Vicomtesse de Ribes. Immediately after that opening, photographers and interviewers crushed in on Geraldine Chaplin whose conversation is open, straight, as flexible in French as in English. Ever since she was seventeen she has studied in London at the Royal Ballet School which she has rejoined. Although she works hard, she walks with legends, magical ones. To an interviewer who asked her about the writers she prefers, she said, "My grandfather," adding politely, "Eugene O'Neill."







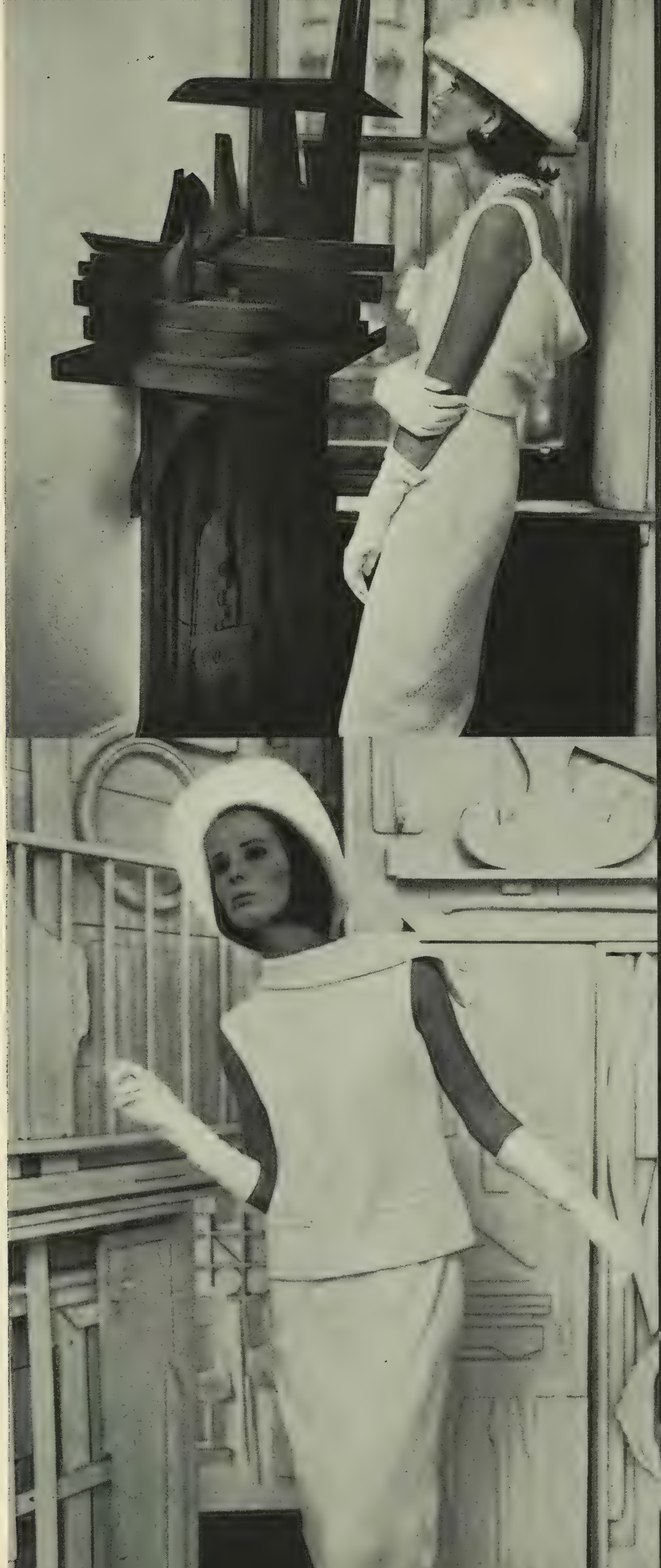
WHITE—HERE AND ON THE NEXT SIX PAGES, PHOTOGRAPHED AGAINST THE WOOD SCULPTURE OF LOUISE NEVELSON, A POWERFUL TALENT, FEARLESS AND DELIGHTED, "BUILDING IN AN UNKNOWN WORLD."

Some years ago, in the halcyon days of New York's Nierendorf Gallery, Nierendorf said to Louise Nevelson, the only woman in his glittering batch of artists, "You are going to have every wish in your creative life." . . . To Louise Nevelson, now at the peak of fame in America and abroad, the subsequent history spells out like this: "Dear, I'm going to tell you something," she said to a recent interviewer, "there isn't a surprise in the deck . . . you work for what you get. I wanted it, and I wanted it badly. I didn't want art on any level but a grand scale." . . . She has it. In an enormous, intermittently bare house at the corner of Spring and Mott on New York's lower East Side, she lives a fascinated life, unfettered by anything but work, which she enjoys as sultans reputedly enjoy their favourites. Her sculpture is in the collections of the Museum of Modern Art, the Whitney, the Carnegie Institute—that's a fragmentary list. This winter her work is being shown in London, Zurich, Bern; in the spring there will be an exhibition in Paris. . . . A collector and a thrower-away, Mrs. Nevelson has ruled out of her terrain anything she finds cluttering—which includes furniture. Yet she accumulates with care all the "things that interest me"—miniature boxes, textiles, lace, pre-Columbian sculpture, pottery ("a poor man's luxury"), Sheffield silver, pewter, samplers; and rather surprisingly, she has hung on to some old New England secretaries preserved from her Maine childhood. . . . "all the things you use daily become part of creation." Most widely known among her recent works are the colossal walls—white, dull gold, black—many of which appear here, photographed at her house and at the Pace Gallery on Fifty-seventh Street.

Far left: In her white studio, "Dawn's Entrance." *Left:* "Enclosed Landscape V," a 1959 black wall recently at Zurich's Gimpel-Hanover Galerie. *Far left:* White coat and skirt, taupe silk blouse. By Gustave Tassell; Dormeuil wool, Bianchini silk. Richelieu necklace. Bergdorf Goodman. Ensemble: Harold's; Rich's; I. Magnin. Halston hats to order: Bergdorf Goodman; Kislav gloves. *Left:* Soft Scottish wool coat, closer to the body. By Ben Reig. Bergère earrings. Both: Bonwit Teller. Coat: Hutzler's; Hudson's; I. Magnin.

THE FASHION FOR WHITE

LOUIS FAURER







Opposite, above: Two-piece dress, bare cowled back; V front. Pebbly white silk crêpe. By Helga. About $160. At Saks Fifth Avenue; Julius Garfinckel. The Halston hat is made to order at Bergdorf Goodman.
Below: White sheer wool skirt; scarfed overblouse. By Mr. Blackwell. About $90. At La Bianca; Joseph Magnin. Adolfo hat. (With both: Aris gloves.)
This page, left: Narrow white cavalry wool twill coat, buttoned in brass. Inverted pleat below a back belt. By George Carmel. Of Anglo wool, loomed in America. About $235. At Bergdorf Goodman; Joseph Magnin. Marvella earrings. The Halston hat made to order at Bergdorf Goodman.
Above: Bias-cut tweed overblouse dress. By Young Elegante. Of Strong Hewat wool. About $65. At Miss Bergdorf of Bergdorf Goodman; Neiman-Marcus. Hat by Sally Victor.
Backgrounds: Opposite, above, Louise Nevelson's "Dusk I." Lower left, another view of her white studio, also photographed on page 148. Left, "The Dawn Gate"—five panels that make the gold wall in her dining room. Glimpsed above, the black studio.

WHITE CARRIES ON

LOUIS FAURER

THE WHITE SUIT

Left: A nifty white suit—simpatico as a skirt and sweater—made of never-before wool, knitted in rickrack cables. Chopped sleeves and a collar that's all roundness; crescent-flapped pockets; shiny brass buttons. Ben Zuckerman suit. De Pinna; Nan Duskin; Montaldo's; I. Magnin. Shalimar gloves. *Right:* Three-piece late-day white wool suit—closer-to-the-body jacket with stitched, satin-faced lapels; the sleeveless overblouse, a soft gleam of white rayon-and-cotton brocade. By Handmacher. About $100. At Altman's; Halle Bros.; Hudson's; Marshall Field. Gloves by Fownes. Necklace by Majorica. The hats on both pages are by Emme. *Background above:* Louise Nevelson's white studio. *Shown at right:* "Coal Diamond," a black wall she finished in 1963. This at New York's Pace Gallery.

LOUIS FAURER









Overblouses have never been better. Often cut on the bias; dégagé, and soft on the torso. *Far left:* Two-piece white silk dress. Bloused raglan sleeves. By Georgia Bullock. About $110. Lord & Taylor; Rich's; Halle Bros.; Woolf Brothers. Earrings by Hattie Carnegie. The gloves are by Grandoe. *Left:* White silk crêpe dress. Underbloused overblouse—half tied. By Cooper-Couture. About $185. Bonwit Teller; I. Magnin. Schreiner pin. The gloves are by Dawnelle. *Above:* Overblouse dress; bloused sleeves, wider hem. In pepper-flecked white wool tweed. By Werlé. About $145. Trifari necklaces. Fuchs gloves. All: Bergdorf Goodman. Both pages: Adolfo hats. *In the background, far left:* Louise Nevelson's compelling gold wall, "Sun Image," finished in 1962 and exhibited this winter at the Gimpel-Hanover Galerie in Zurich. *At left:* "Coal Diamond," also shown on page 153. *Above:* "Dawn's Entrance."

WHITE—THE OVERBLOUSE DRESS

LOUIS FAURER





LOUIS FAURER

THE MOST BEAUTIFUL BLOUSES IN YEARS

Suddenly we see them everywhere—the most beautifully cut blouses, emerging from the jackets of suits, complete and perfect... In heavy white silk, like little tailored sleeveless under-jackets. In crinkly silk, like the most fluid bias-cut dress tops. Tiny, soft-necked blousons of opaque chiffon in faint-as-powder colours—mauve under powdered-mauve tweed. Neck-tied white piqué sparkling under pin-striped navy-blue men's suiting—opening up a whole new psychology of freshness. *Opposite:* Bias-cut white over-blouse in silk plissé with slightly extended shoulders. Very soft, pretty back—crossed, bared, moving; covered front seamed close to the body, half-tied. This, and the black wool petit-point suit, by Gustave Tassell. Marvella necklace. Both: Altman's. Suit: Harold's; I. Magnin. Hat by John Frederics. *Left:* Like a sleeveless under-jacket—a white silk-and-worsted overblouse with the same tailoring as the long-sleeved jacket worn over it. Same straight, neat, smaller-bodied lines, with a perfect roll of collar above a soft, poetic bow and a double row of jeweller's buttons. Suit of black silk-and-worsted, jewelled silk cuffs, skirt with a front walking panel. By Seymour Fox. At Saks Fifth Avenue; Gus Mayer; Dayton's; Woolf Brothers. Emme hat. Deauville necklace. Gloves by Fuchs.



If there is such a thing as The Toast of New York, Elizabeth Ashley, a slender sprite with huge, long-lashed dark eyes, is it. As the wacky young newlywed in *Barefoot in the Park*, she's on stage every minute except for three in the second act, and the audience adores it. Miss Ashley came from the South to study acting in New York; worked nights as a folk-singing waitress in the Village; lived, in Hell's Kitchen, a *Barefoot* sort of life. She no longer does, except on stage: "I decided I wasn't written by Truman Capote." Here, black lace, and Miss Ashley, in two moods —one, gamine; one, serenely beautiful. Both dresses short.

ELIZABETH ASHLEY

flirty little trapezes—the black lace hems fluttering over long black lace stockings. *Black lace beach shift*, left—short and flyaway. Tucked cotton batiste; lace inserts. $45. La Palapa, Westport, Conn.; Palm Beach. *Black lace evening float*, right—black Chantilly, delicately scalloped around the bateau neckline, the flaring hem. By Malcolm Starr, in lace of cotton and Du Pont nylon, a Stern & Stern fabric. About $125. Pins in her hair by K J L. Gloves by Viola Weinberger. All at Miss Bergdorf of Bergdorf Goodman. The dress, also at Hutzler's; Harzfeld's; Joseph Magnin. On both pages, lacy black tights by Beautiful Bryans.

BAREFOOT IN LACE



BERT·STERN



Elizabeth Ashley, the tiny, mercurial young star of Neil Simon's comedy smash *Barefoot in the Park*, looks marvellous in Levis and a blue work shirt or in black lace to the floor, as here. Soignée two-piece dress of black lace with a deep peplum around the low-cut overblouse, a long, straight skirt. Black satin band and bow high under the bosom. By Mollie Parnis, of cotton-and-rayon re-embroidered lace; at Lord & Taylor, Blum's, Chicago, L. S. Ayres. Necklace by Accessocraft. The sandals by Mademoiselle. Coiffures on all four pages: Angela of the Kenneth Salon.

ELIZABETH ASHLEY

Just before plunging into *Barefoot* on Broadway, Miss Ashley made her first Hollywood movie, *The Carpetbaggers*. She "adored the director and screenplay, hated the close-ups"—inexplicably. Right, black lace with a low-cut top, a wide peplum; short skirt scalloped at the hem. By Mollie Parnis, in re-embroidered ribbon on French rayon, cotton, and nylon lace; at Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus. Stretch nylon stockings by Beautiful Bryans. Hattie Carnegie necklace. Gloves on these two pages by Viola Weinberger. Sandals by Evins.

LACE ALL THE WAY



BERT STERN





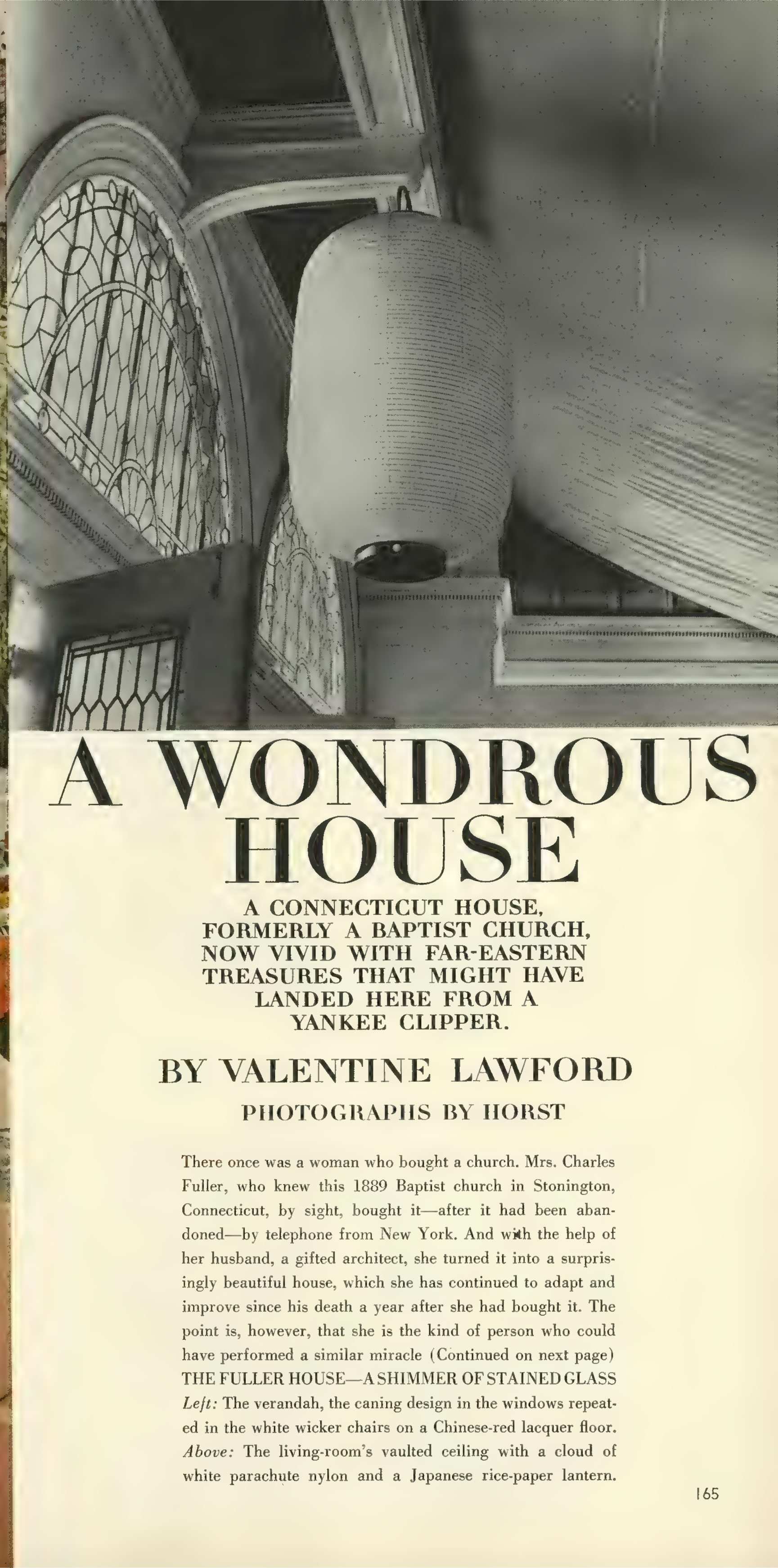
THE INTERESTING WOMAN'S LIPSTICK

Great chemistry—this is what happens when clothes, make-up, and particularly the lipstick are working together marvellously; when there's a let's-go attitude going. . . . All this is *about* to happen more often. . . . The woman who's thinking interestingly about her looks is ready to wear make-up ornamentally again. She's out of the single-lipstick groove. . . . She takes make-up's gloss, colour-possibilities, effect; holds up a mental swatch of whatever she's about to wear; and works them around in her mind. . . . She sees a café-ed mouth, shiny orange-brown cheeks, a ribbon of green enamel eye make-up making a creamy wool suit come out stronger than it was born. . . . She has the face-powder wools to make bouquets of this spring; the brass-buttoned navy blues to put on a non-schoolgirl footing; the delicious rush of black Chantilly lace and peau de soie to strike with at night. . . . And no one lipstick, obviously, is going to do it all. . . . About to embark on a lots-of-lipstick era, Estée Lauder, the first of the cosmetic designers to announce 1964 plans, plans sixteen lipsticks—all killers—to choose from. We've selected six as a sort of minimum range. They read, left to right, top to bottom, as follows: Grecian Lilac, great for faint-mauve wool. Café, new chemistry for cream. French Apricot; try with white. Sevilla Red, a recommendation for navy blue with eye make-up on the flamboyant side. Lower left, Swiss Strawberry, enchanting treatment for black. Lower right, Tropic Tangerine for powdery chartreuse wool. All of these alive, pure, holding shades are built on Estée Lauder's Re-Nutriv formula which means they smooth as they colour. (Age shows itself first in lip unsmoothness.) All: Saks Fifth Avenue. Bracelet by Erwin Pearl, at Veneto 57; Laykin et Cie at I. Magnin.

BERT STERN







A WONDROUS HOUSE

A CONNECTICUT HOUSE, FORMERLY A BAPTIST CHURCH, NOW VIVID WITH FAR-EASTERN TREASURES THAT MIGHT HAVE LANDED HERE FROM A YANKEE CLIPPER.

BY VALENTINE LAWFORD

PHOTOGRAPHS BY HORST

There once was a woman who bought a church. Mrs. Charles Fuller, who knew this 1889 Baptist church in Stonington, Connecticut, by sight, bought it—after it had been abandoned—by telephone from New York. And with the help of her husband, a gifted architect, she turned it into a surprisingly beautiful house, which she has continued to adapt and improve since his death a year after she had bought it. The point is, however, that she is the kind of person who could have performed a similar miracle (Continued on next page)

THE FULLER HOUSE—A SHIMMER OF STAINED GLASS

Left: The verandah, the caning design in the windows repeated in the white wicker chairs on a Chinese-red lacquer floor. *Above:* The living-room's vaulted ceiling with a cloud of white parachute nylon and a Japanese rice-paper lantern.

A WONDROUS HOUSE continued

with a superannuated warehouse or a disused railroad station.

In her house she has made full use of the charm of her Far Eastern materials and furniture and objects. But she has not attempted to recreate an Indonesian atmosphere or to furnish her house in the Indonesian manner. Though most of the exterior, and much of the interior, detail of the late nineteenth-century baroque church architecture has been retained, and surprises—and surprisingly pleases—the eye with countless anomalies and juxtapositions, the prevailing atmosphere is still less Victorian-Baptist baroque than it is Far Eastern.

Her experience of the Far East was accidental. She had no great desire to go there. But being obliged to live in Indonesia for several years, she fell under the spell of the country and its people. Profiting from the shortage of normal living accommodation she moved into a run-down old Dutch colonial house at Jakarta and turned it into a place of magic, half orchid house and half aviary. In time she came to know her surroundings so intimately that she was asked by the United States Ambassador to compile a guidebook or compendium for other American residents—a rare production, with a fund of information ranging from eating and entertainment and clothes and social customs to kite-flying and snail-poisoning and the quality of the coastal dusk. And today she is a member of The Asia Society, to whose councils—as the only member who is not a Ph.D., and one of the relatively few who are more concerned with art and folklore than with Oriental scholarship or politics—she brings a highly personal, and possibly disconcerting, contribution of her own.

Nor had she ever planned to live in a converted church at Stonington, where she already owned an eighteenth-century house in the same street. But looking for a building on which her architect husband could occupy the years of his retirement, she bought the church in deference to appeals from local friends who feared that it might otherwise be replaced by a parking lot or a filling station. Today she not only spends her summers in it, but has also—as an afterthought—opened an art gallery in the soaring, one-time nave, where cavernous proportions, incidentally, provide admirable acoustics for occasional concerts and "poetry readings to jazz." She is not, however, and has (Continued on page 171)



FIVE VIEWS OF AN UNCONVENTIONAL HOUSE

In the garden, *far right,* a Siamese wicker teahouse, all sky-blue and white with a carpet of fake grass, and a Chinese faïence tabouret in front of a Victorian cast-iron loveseat, found in a New England burying ground.

Column of photographs, top to bottom:

The belfry of the house, once an 1889 Baptist church.
Red stepping stones in a perspective of pale silicate chips.
The verandah with a white Hong Kong peacock chair, a Chinese lantern, an Indonesian pot of green basil.
House entrance with its black double doors, a willow tree.





Three rooms of this startling house:
the belfry retreat, *left*, reached by ladder
from the high-slung pink hammock,
a prospect of gulls, of ships at sea;
Mrs. Fuller's bedroom, *right*, with a blue-eyed
Japanese fish kite; in the kitchen,
below, only windows of stained glass.





A WONDROUS HOUSE continued

never been, much concerned with the building's previous rôle as a church, except in so far as it has provided her with material for a rewarding aesthetic experiment.

Mrs. Fuller's blond hair is cut short, and in the daytime her clothes are simple: a blue workman's shirt and white trousers, or a white blouse with a skirt of blue denim. She tends to look taller than she is. In the evenings she likes to dress up in exotic clothes, most of all in the *kebaja*, or blouse, and the *kain*, or sarong skirt, of the women of Indonesia. (The *kebaja* is held in place by a wide belt of stiff, single-coloured fabric; the *kain* wrapped tightly around the waist reaches to the ground.)

She is unconventional, and a shade Bohemian, but gently so; competent as well as romantic; open-minded in her opinion of others, but reticent, almost parsimonious, when it comes to speaking about herself. A rare reserve is her most striking characteristic. To be exact, in her case it is emphasized by a voice that is soft to the point of being frequently inaudible, and an elusiveness amounting to evanescence. In the course of a conversation, again and again one is amazed to find that she is no longer in the room. Yet her shyness is not of the kind that makes others shy; and it would be misleading to describe her as secretive or bizarre. She is simply a woman whose house—like her merest, briefest letter, or her way of moving like a cloud drawn by the wind—is incomparably more explicit than she would ever presume to be in conversation.

The accidental quality of the experiment of her house has its peculiar relevance. "Le beau est toujours de rencontre"—The poet is one who discovers his ideas in the course (Continued on next page)

NINE EXOTIC DETAILS IN A HOUSE OF ADVENTURE

Top row, left to right:
On the porch, a lapis-blue Indonesian elephant;
a hanging Chinese lantern used as a bird feeder.
Luncheon on the verandah, the table covered with a gauze
Japanese fly guard which folds up like an umbrella.
Steps leading to the verandah made from the church's
beams; hanging from a birch branch, a beige gourd for nesting birds.

Second row, left to right:
The white, seven-sided teahouse in a mass of greens.
In the hall, a small chair which belonged to Mrs. Fuller's
great-great-grandmother next to an Indonesian terra-cotta cat.
In the entrance hall, an Indonesian teakwood console holds a red and
gold gamelan, a musical instrument; in the library beyond,
bookshelves of stacked whisky cases, painted white.

Third row, left to right:
On the verandah, a Gothic cabinet holds a Bangkok spirit house.
Chintz on the dining table, a strawberry-pink bentwood chair;
Indonesian horsehead brackets flank a painting from Surabaja of
a pith-helmeted hunter shooting crocodiles. ("The painting is
all greens and very wild," said Mrs. Fuller.)
In the living room, an Indonesian elephant god on a New England
cast-iron stove; on the campaign chest, a ship's model
from the Coast of Ghana beneath a painting by Leonid.

A WONDROUS HOUSE continued

of writing. The artist is not a forecaster or the owner of a formula, but an empiricist, an adventurer, loving his material for its own sake and for the risks he can take with it. The less tractable the material, the greater the risks, the better. The less frequented, the more preposterous the road he must travel, the happier he will be to follow it. Chance, difficulty, a certain absurdity even, are part of the very climate of creation.

Where once the east end of the dark-brown church projected a further thirty-five feet to the sidewalk, there is now one of the palest gardens imaginable, as pale as an early nineteenth-century explorer's watercolour or naturalist's coloured engraving. A row of asparagus, allowed to grow into fern shapes and go to seed, forms a feathery, blue-green hedge shielding the service entrance. Two basil plants in blue-and-white Indonesian pots provide accents—like a pair of deft brush-strokes—just below the porch. Five young birches rise from a floor of stones, arranged with Japanese precision. Weeping willows and bamboos, backed by a fence of wild vine, effectively shut out the street. Past a trickling fountain, light-red, circular, wooden stepping-stones curve across a floor of pebbles towards a Siamese wicker teahouse on a square of lawn.

The floor-boards of the porch are painted the same light red. Around a table for outdoor meals, a set of ice-cream parlour chairs have been sprayed the colour of vanilla ice-cream. The high wall between porch and living room, with its three glassed-in arches, is a pale, washed-out blue. A few of the chairs on the porch have yellow seats; and in a corner stands a blue china elephant with a green howdah which serves as a base for a vase of flowers. But here, as in the garden, the colouring is intrinsically mild.

Indoors there are sharper contrasts and deeper tones. The living room is rich with the dark-blue and purple and mulberry and magenta of Siamese silk cushions, and the brown teak of Madurese benches, "Raffles" chairs, captain's desks, and cabinets of Indonesian animals, gods and toys. There are red and blue ceremonial umbrellas below the Siamese and Chinese straw hats hanging in the (Continued on page 202)

THE GREAT WHITE LIVING ROOM: FIVE VIEWS

Far right: the marvellous mix of Far-Eastern and Yankee pieces—a Madura bench, its cushions in mauve and coral Thai silk; Jakarta street-vendors' stools pulled up to a Chinese coffee table; in the foreground, a chair of American buffalo horn.

Column of photographs, top to bottom:
A Raffles teakwood armchair brought from Indonesia.
Sepoy figures from India on either side of a cabinet holding a collection of Indonesian toys.
The American buffalo-horn chair, found in Stonington by Mrs. Fuller.
White pegboard wall in dining part of living room; here entrance to kitchen, a glitter of stained panes.







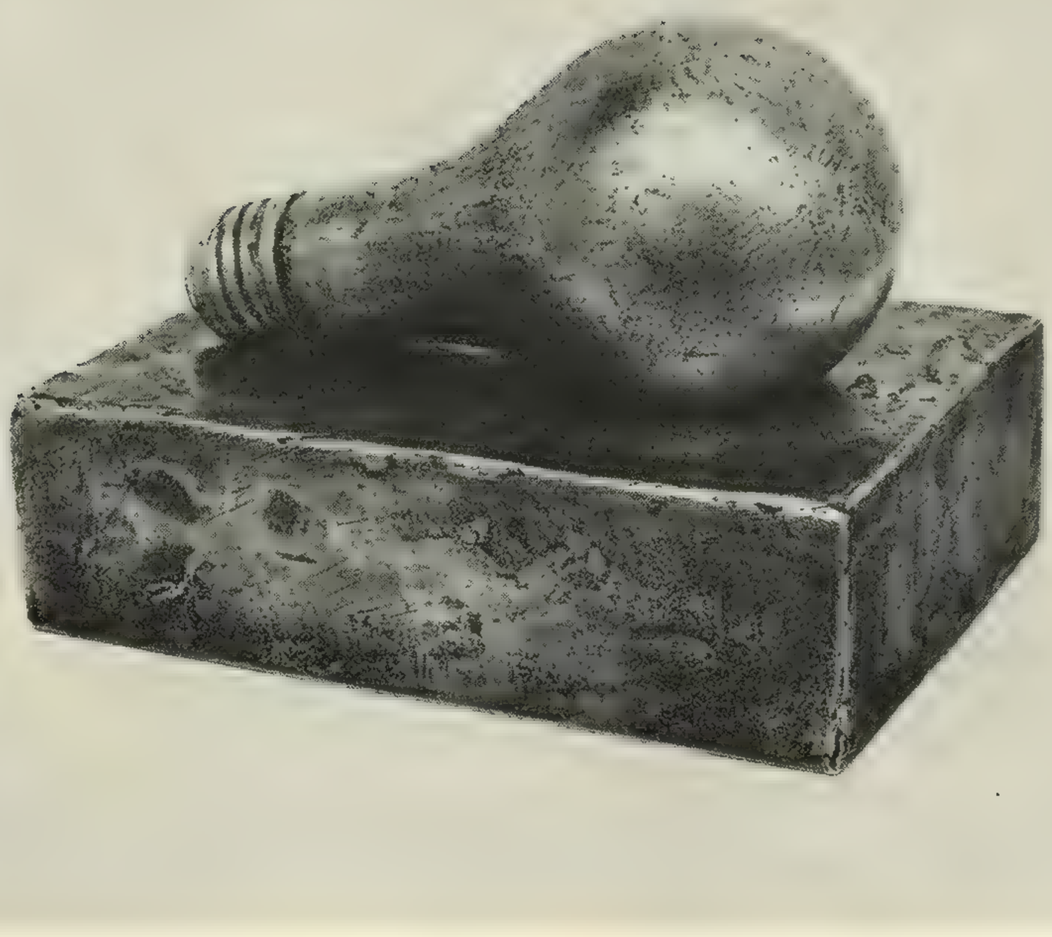
Jasper Johns: "Things the Mind Already Knows"

By Harold Rosenberg

The images in Johns's paintings are familiar but without the grossness favoured by the pop artists. The American flag, the marksman's target, numbers, letters of the alphabet were not conceived to identify a brand of soap or to captivate infantile imaginations. The word "commonplace," which most critics apply to Johns's motifs, does not, strictly speaking, describe them accurately. There is nothing commonplace about an 8.

The symbols selected by Johns are separated from the banal by their abstractness and dignity, qualities which are also outstanding in Johns's personality. In the absence of his big grin, he reminds me of William S. Hart, the deadpan sheriff of the silent Westerns. Johns has Hart's long, flat poker face, thin lips and alert eyes slanting up at the outer corners. Like Hart he gives the impression of one who sizes things up, keeps mum, and does his job. Johns's detachment is of the era of the beats, the cool cats, and Bohemian Zen, as Hart's belonged to that of "Howdy, stranger" and the cardsharp. With his level stare Johns paints targets; Hart perforated his with a six-shooter.

In his first one-man exhibition in 1957 Johns's paintings produced an immediate impact, not because flags and targets have a popular appeal but, on the contrary, because these public emblems violated the prevailing relationship between painting and its audience. Abstract Expressionists and Action Painters conceived art as a series of experiments in self-illumination; the public consciousness had no part in the work. Indeed, ignoring the grandstand was evidence of the artists' integrity. This attitude corresponded to the isolation of American abstract art in the years following its emergence during World War II—it made one think of Apollinaire's phrase, "gestures among the solitudes."



COLL. GALERIE RIVE DROITE

Light bulb

By 1957, however, the situation had radically changed: the presence of an art public, socially heterogeneous but aesthetically clamorous, had become a fact of artistic creation in the United States. Johns's star-spangled banner beckoned the new art lovers into the arena of art. More exactly, it recognized that they were already there—as, earlier, Rauschenberg with an arrangement of unpainted canvases had taken jocular notice of the crowds at art openings talking with their backs to the wall. In Johns's paintings symbols that spanned all intellectual and cultural differences in the art public replaced the private signs of the Abstract Expressionists. While other artists of the new generation (Johns was born in 1930), still dealing with painting in and for itself, strove to extend Abstract Expressionism through a "return to subject matter," or to surpass it through a logic of formal development, Johns cut around behind the art of De Kooning, Rothko, and Pollock by way of the audience which this art had brought into being. (Continued on page 177)

Jasper Johns, an austere, important young painter, has an engaging smile that looks as though it were cut from a pumpkin, and an austere, bare, immaculate studio dominated by a huge, crushed Chamberlain sculpture. Although half the art critics praise him as the "Father of Pop Art," and about half damn him as "Not the Father of Pop Art," he doesn't care either way. Simple facts of his quite simple life—but not his work—are these: he was born in 1930 in Allendale, South Carolina, went to the University of South Carolina for about a year-and-a-half before he went off to the Army for two years. After six months in Japan as a private, he received his discharge and came to New York to paint. Until the Leo Castelli Gallery took him on, no one paid much attention to him. Since then everyone has. Now he usually paints for a few months a year in New York and goes back to South Carolina for the rest of the time—back to Edisto Island where he has a cabin on a strip of sandy beach. The light there is marvellous. Famous for painting, among other matters, the American flag, he has a whole series of them, begun because he dreamed one night that he had painted an enormous and beautiful one. Since then a great number of museums, with some knowledge of American paintings, own at least one Jasper Johns—often a painting of numbers, any number from zero through nine. Johns likes to have around him a small group of sculptures, drawings, objects—all small in scale. Among those small, exquisite delights are six wire Lippolds, an Albers, dance notations by Merce Cunningham, a Man Ray, some Duchamp things, a lot of Rauschenberg, a Ray Parker, a De Kooning, a Jim Dine, an Andy Warhol of Marilyn Monroe, a Schwitters, a page of music notations by John Cage, a Muybridge photograph, a Villon aquatint of a Duchamp painting plus a live cottonhead marmoset. For non-visual pleasure, he reads Wittgenstein, the great Cambridge University philosopher, especially his books on mathematics. Johns said: "I don't always understand him, but I try."

ALEXANDER LIBERMAN



From this new vantage point, Action Painting or the simplifications of Newman or Still appeared in reverse as phenomena of taste. It is his relocating of art within the mind of its public that connects Johns with the World War I Dadaists, despite differences of content and intention.

Johns's original creative act lay in lining up the elements of the game between artist and audience. With the values of his predecessors turned inside out, he could make whatever use of their art he chose; to revolt against them became unnecessary. Thus Johns has freely appropriated Abstract Expressionist devices: heavy impasto, impulsive brushing, broad paint strokes, emphasized contours, streaks, smears, drips, scraps of newspaper and other matter as an ingredient of the pigment, the vertical band, one-colour masses.

In bringing this art to bear on his ready-made symbols Johns, however, expels its metaphysical and psychological essence. While the older artists, having inherited through Freud and Surrealism, the Symbolist conception of art as part mirror image, part enigma, spoke of "getting into the canvas," Johns stepped resolutely back. With him the artist is no longer the ultimate subject of the work. To underline the contrast it is only necessary to compare Gorky's "How My Mother's Embroidered Apron Unfolds in My Life" with such typical titles of Johns's as "Grey Rectangle" or "Flag on Orange Field." The adventurer or autobiographer in paint has been replaced by the strategist of ends and means.

In Johns's hands the familiar Action Painting messiness, chance effects, "mistakes," and "accidents" discard expressiveness and enter into a planned disposition of aesthetic elements. Here again Johns displays his affinity with Rauschenberg, whose most brilliant creation so far is his "double painting," which consists of an Expressionist composition, "spontaneously" thrown together, of blots spills, paste-ons, duplicated exactly on another canvas. Johns's usually shaggy surface acts as a mask of feeling that covers yet underscores an imperturbable rationality—it is through this dual disclosure that his paintings achieve their comic and aesthetic shock, not unlike the effect of one of Ionesco's passages of intense nonsense logic. The vision of difficulty and struggle announced by Action Painting finds its antithesis in Johns's use of ready-at-hand painting techniques, as in his use of universally available signs. "That's what I like about them," he explained about his type faces, "that they come that way."

Given the entirely different ends for which he employs Abstract Expressionist devices, it is superficial to interpret Johns's work as embodying a conflict between "painterly" painting and representational art. For Johns the paint stroke of a Kline or a Guston is as external a "thing" as the flag or the letter "Z"—in the graphite wash, "Two Flags," he reproduces an oil of his own as if he were copying eyes

"No. 5": one of the ten superb lithographs in the limited Jasper Johns portfolio, "0-9,"
printed on a hand press and about to be published by the Universal Limited Art Editions, West Islip, New York. The lithographic stone is now in the collection of New York's Museum of Modern Art.



COLL. MR. AND MRS. ROBERT C. SCULL

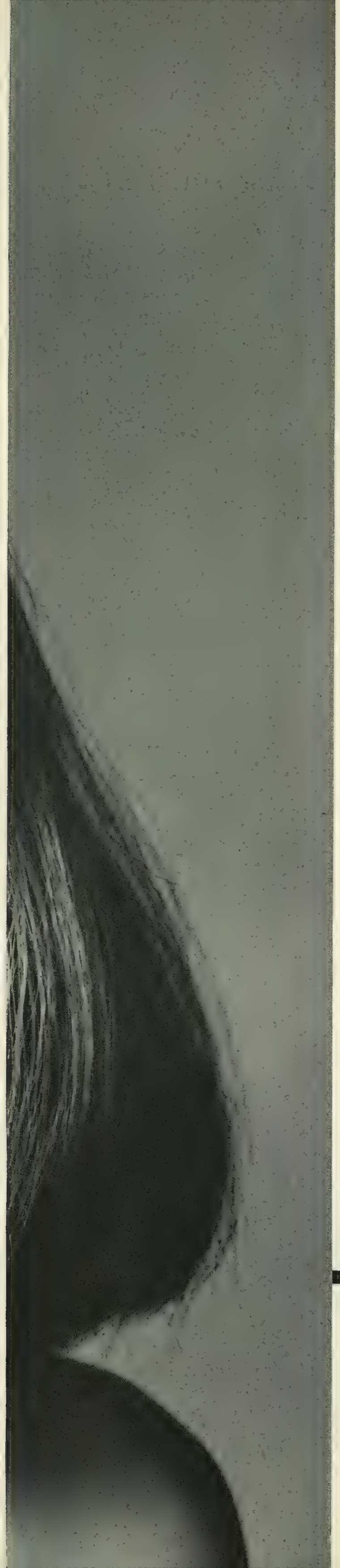
Two beer cans, painted bronze

and cheeks. Johns is essentially a poet of computations like a mediaeval composer of acrostics, a builder of structures even when he builds out of mud. His motifs are, in every instance, formally simple: the flag of the United States, a rectangle containing another rectangle with even rows of stars, the rest divided into coloured bands; the target, a circle containing other circles, thus also divided into bands; the digits and letters of the alphabet, made of curves, straight lines, and angles which can be widened into massive bands, as in Johns's paintings of the number 5, or narrowed into lines, as in his "0 Through 9" series. These rudimentary elements are usually disposed by Johns in trite symmetries that have reminded some observers of the primitives. A target or a number is placed in the exact centre of the canvas; two flags of the same size mounted one above the other fill an entire painting surface.

At times, however, Johns multiplies his elementary forms into schemes as arithmetically complex as a honeycomb or a project by John Cage. In "Grey Numbers" eleven digits are enclosed in boxes of uniform dimensions. The four corners of the canvas are occupied by 9's and the same number begins and ends each row. The broken lines of 4's and 7's in oblique rows join with the 9's running in a diagonal from lower left to upper right to impart to the pattern a lateral upward thrust. In contrast to the numbers game of the composition each of the rectangular chambers is handled with a bravura of paint and newsprint as if it were a separate passionate experience.

In the logic of comedy the knottiest problem has an obvious solution, while what is customarily simple proves to be loaded with complications. The hard nut of modern painting is the problem of representing solid objects on a flat or two-dimensional surface. Johns's most joyous effects have been obtained by juggling the clichés of depth and flatness that permeate the art world. Is a flag a thing? No and yes. It is a mere emblem that can be stamped on something already there; unfurled it is able to wrap itself around you. A target is a mark on a wall or a sheet of burlap, yet (Continued on page 201)





BEAUTY BULLETIN

Word on the American face race... where we stand in the search for a skin cream that turns back time...

If American skin can be said to have a national characteristic, it's this: the look of living in a coarse climate. Scrubbed from babyhood with a brutal face cloth, parched all its life by the indoor comforts of air conditioning and overheating, roughened by our passion for the elements, it ages earlier than it ought to age. And yet, if American women can be said to have a single beauty ideal, it's youth. Beat that for inconsistency....

What has shaped up, as women have made their skins hard to care for, is a contest for the greatest face cream in the world—the miracle derby of the American cosmetics makers who spend fortunes in their research toward this end. Reasonably knowledgeable about the limits of miracles, sometimes cynical about claims, the American woman has been presented with a field of great and able face savers, but she goes cheerfully on ruining her skin and hoping that a mystery entry will come along to save her. The upshot is, she asks for nonsense and sometimes gets it.

Scarcely a day passes at this magazine without our hearing of some remarkable new skin cream—an exotic something cooked up on a stove by the most enchanting little woman you ever saw . . . or a prescription "for me alone, from my dermatologist whom I adore" . . . or even (and this was recently) one of a group of skin improvers devised by some fascinating recluses in a clinic in Europe.

How can one judge such preparations? Do their abilities go beyond the range of what is commercially available in the United States? Are they, in short, discoveries as remarkable as their new wearers like to claim?

We've come to the conclusion that a skin preparation can be said to be marvellous if anything about it—the person who makes it, prescribes it, or packages it—causes a woman to believe in caring for her skin. (Belief alone can cause a skin to pick up some sparkle—but regular use of a competent preparation is what makes a skin provably improved.) Yet there seems to be an undeniable difference in performance among creams, and how does one account for that?

We are convinced that what makes one skin cream perform better than another—makes it work quite brilliantly as opposed to merely adequately—can not be written off as mesmerism. When skin responds to treatment by turning silky or seeming to stop age in its tracks, what has happened, invariably, is this: that face has had the luck to meet *the right treatment for it.* For the next face in line, the same preparations might do nothing at all, and in the explanation for this lies the secret of skin improvement—if you care.

Faces are as individual as thumb prints. As in the case of thumb prints, their skin is determined genetically. Erase layers of skin by dermabrasion, and, like planed-down thumb prints on a forger, the skin's own general tendencies reappear—in the face's case, pore by pore. It's in the range beyond these tendencies—in the possibilities for damage or do-gooding—that the choice of skin preparation counts. Most women think they have dry skin. An estimated (Continued on page 181)

Marvellous-looking American: Mrs. Alfred Gwynne Vanderbilt

In an era when it may be better to be marvellous looking, but no tragedy to be a beauty, Mrs. Vanderbilt's brand of looks has it both ways. Among her racy, glossy attributes: thick, blunt-cut hair, a figure narrow as a willow, and a face with the holding power that comes from candor. To mark her a beauty: starflower blue eyes and a skin so perfect it could go without make-up in any light. A strong rider, swimmer, walker, she lives an out-of-doors life with her husband and two children.





BEAUTY BULLETIN

80% would check "yes" if asked whether their skin is dry. The fact is, most women have combination skin—and to give it the best treatment means that *no one cream or lotion is going to be right for the entire face.* This does not suggest, necessarily, that an immense battery of creams is needed. It could simply mean that in your lubricating efforts, you'd skip forehead, nose, and chin where the oil glands are concentrated, and turn your emollient or moisturizer loose where most skins analyze as dry—namely on cheeks, eyelids, and the area immediately surrounding the mouth. In the event that two or more creams are recommended for your one face, however, don't conclude that you've been spotted as a yummy business opportunity. Your own interests could be served by plural creaming. What a set of creams here can do in the patchwork plan of a face is to put down a correct film of treatment for an indicated area, and, via this dressing, prevent the wrong cream from drifting outside its own assigned facial neighbourhood.

To know what cream properly goes where, you have two choices: be your own clinic, or have a skin specialist tell you about yourself. Obviously, a dermatologist is *the* credential-carrying skin specialist. So, to a lesser (but possibly very effective) degree, is the non-medically educated individual who happens to have worked successfully on skin for years. And so, in many cases, is the rigorously trained woman whose profession is cosmetic demonstrator for a reputable firm.

To evaluate the diagnosing eye isn't easy. We know. In an attempt on our part to sort out some clashing aspects presented by the reputation of one famously successful skin specialist, we talked recently to a scholarly and impeccable dermatologist, asking him for his informed appraisal of that skin specialist's special hold. "The answer is simple," the dermatologist told us. "He has an excellent eye for skin. He's a first-rate diagnostician, as it happens, and recommends the right things for each area of each skin. But on the off-chance that his diagnosis may have been in error, he requires his clients to return for a checkup. How can he miss?" Where this specialist's critics themselves have missed would seem to be either in dismissing his approach totally as witchcraft, or by enthusiastically attributing all results to "secret" concoctions in his bottles and jars.

About concoctions. How is a woman to appraise them sensibly—the weird creams which just might contain inexplicable magic, versus the creams with heavy clinical background; the creams made exotically half a world away, versus those made in vats in New Jersey? Because we're as eager for good skin-news as the next woman, we decided to run a test case on a group of skin preparations that came into our office with all the right trappings. Offbeat, of exotic origin, they were brought in with shimmering excitement by a no-fool friend whose skin was looking much better than usual. Taking the batch to a highly geared analytical laboratory, we had each formula broken down. The findings were: nothing unusual. Almost every preparation had a twin in the *U.S. Pharmacopoeia*—the standard basic recipe book for medicines and cosmetics. But an even more surprising identity was established for a "special" lotion in the group; on examination it proved to be a dead-ringer for a U.S.-made lotion which has had an epic success across drug store counters for years—and might, in fact, be considered America's sweetheart in the fight against disturbed skin.

From these findings, two questions arose: if the preparations were so terribly average, how did our friend's skin acquire the delightful bloom? And, again, if the preparations were, ingredient for ingredient, nothing (Continued on page 213)

Marvellous-looking American: Miss Margo Geer. In another country—France—she'd be the baby movie rage, this twenty-year-old with the pussycat face, the lion cub figure. Here, she's been something else again: a graduate of St. Timothy's, one-time student at Sarah Lawrence, a writer with a year's worth of magazine experience. The daughter of Mr. and Mrs. Garrow Geer of Tuxedo Park (her mother is the former Rose Winslow), she has, quite possibly, the most poetic grey-blue eyes we've seen, and a skin most women would give *their* eyes for.

PETER BEARD

Where U.S.A. skins are protected

Hard by a certain Potomac River, the place is Washington, D.C. There, any cosmetic with a drug ingredient must clear the safety hurdles, and any claims made on a label must support themselves.

Any skin news beaming in from outer space?

The serious dermatologist with a long-range view might say: nothing big is predicted. The woman looking for some brand-new cosmetic help to wear against wrinkles might feel quite differently about this: an oncoming wave of water-clear protein to iron out wrinkles under make-up, to work on a five-hour basis. Details, page 113.



Dazzlingly extended, here, you see six of America's proudest achievements: One pair of American legs, renowned the world over for their length, slenderness, their racy dash... One pair of unsurpassed American nylon stockings—these, made of an entirely new kind of nylon, in a new fashion-colour, white: given a rose-beige cast by the bloom of skin beneath... One pair of American shoes, in supple white kidskin: the toe soft, rounded, flattened – like an eighteenth-century court shoe – the throat squared, touched with black piping. Most smashing of all, the heel—not visible here: stacked leather, shiny, black. Aside from these right-this-minute charms, the shoes have another strong significance: they are beautifully made—not by laborious, expensive handwork, but by America's famous mass-production methods. This is what's so great about American shoes and stockings: Not just that they're unbeatable (which they are), but that they're available—to everybody .... The news in this photograph is both seen and unseen. Seen: the marvellous new look of white all the way—an unbroken sweep of white from hemline to toe; enchanting with this spring's short, speckled tweed skirts and powder-pale wools. Unseen: a new fibre in the stockings, called Cantrece—which Du Pont experimented with for years under the mysterious code-name, Fibre H. Now perfected, it has a springy, self-crimping property that gives the stocking more flexibility, withstands stress amazingly well, doesn't run, clings smoothly to the ankle and instep with never a ripple.... Runless stockings, by Hanes seamless, in Du Pont Cantrece nylon; at Lord & Taylor. The white walking pumps are by Mademoiselle, in Levor kidskin; about $20. These, at Lord & Taylor; Neiman-Marcus.

THE
BEST-MADE
SHOES
AND
STOCKINGS
IN THE
WORLD

PENN

WHITE
AND
BLACK
FOR
WALKING...
BARER
AND
BARER

PENN

The black and white shoe—new sharpener for spring; marvellous for brightening bright wools, smartening blacks, browns. These are all walking shoes, and most of them are walking on air: some semi-closed, some wide open—bare, barer, barest. *Strippy sandal,* far left—slender white and black straps springing from a black-and-white sole. Shiny black stacked-leather heel, unseen here. By Evins, in A. C. Lawrence calfskin; about $55. To order: I. Miller, N.Y.; Neiman-Marcus; I. Magnin. *Snakeskin T-strap,* directly left—a gleam of black-and-white cobra. Closed toe in white, with a black band; lacquery black straps and heel. By Julianelli, in Fleming-Joffe snakeskin. About $40 at Lord & Taylor; Famous-Barr; Harzfeld's.



Sling-backed shoe, directly left—open-and-shut walking shoe in white calfskin, black cobra. Covered toe; black stacked-leather heel. By Julianelli, in Levor calfskin, Fleming-Joffe snakeskin. $40. Lord & Taylor; Halle Bros.; Himelhoch's. *The new spectator,* above left—white, black, and dashing, with a new rounder toe. White calfskin, trimmed with lacquery-black patent leather; shiny black stacked-leather heel. By Fiancées. These, about $13 at Arnold Constable; Famous-Barr. *Naked white sandal,* above right—really a mule, completely backless, heelless. Curving white straps, slickly piped in black patent leather. In white Hagen ostrich; about $45, to order at I. Miller. All patent leather, both pages, by Seton. *Black-and-white cross-straps,* lower right: smashing at home, or on the beach. One black strap, one white, anchored to a black sole; low heel. By Capezio, in Allied kidskin. About $12 at Lord & Taylor; Rich's, Washington, D. C.; I. Magnin.



BARGAINS IN CHIC U.S.A.

What is it? How do you recognize it? When you come upon it, does it ring bells, light up? The answer to the last question is absolutely yes. A true bargain in chic rings all the fashion bells of the season, shows a good grasp of a going idea, has worlds of self-confidence—no corner-cutting in workmanship or materials, and it's not necessarily only something-ninety-five. What it is, is a thing we've always believed in: a good honest version of a wonderful look, worth every cent of whatever-the-cost because of the enduring rewards it promises—and fulfills. About that lighting up? This happens to the wearer when she finds one, wears it, and treasures it happily ever after.

$35 Black-and-white graph-paper checks, left—and the cost-accounting for this much suit fashion comes out on the marvellous side. The jacket, clean-cut with a wedge of notched collar, black patent leather belt. A white blouse with short set-in sleeves comes along. By Leslie Fay, of cotton and acetate woven tweed checks; blouse of Arnel crêpe. At Lord & Taylor; Hudson's; Marshall Field; Bullock's, Downtown. Emme Hat. Grandoe gloves.

$90 A suit with some of the greatest bargain-in-chic angles now—tweedy fabric, opposite, with a yachting-jacket look, brass buttons, a blouse in one of the tweed-colours. Suit, green and bamboo-beige silk tweed (Tussah Fabric); blouse with tied tab front, silk in the same beige. All by Evan-Picone. At Bonwit Teller; Hutzler's; Rich's; I. Magnin. Gloves by Aris. Shoes by Customcraft, of Hubschman calfskin. Hanes seamless stockings; at Lord & Taylor. Halston hat, made to order at Bergdorf Goodman.





HORST



BARGAINS IN CHIC—
THE ACID GREENS



$110 Brilliant party buys now—acid greens in crinkly fabrics, with easy curves. Above, cloqué of rayon and silk with ribbed crinkles, a short-overblouse, deep-slashed front, little shoulder-sashes gathering more ease. By Malcolm Starr; at Lord & Taylor; Gus Mayer; Halle Bros.; I. Magnin. Necklace by Nettie Rosenstein. With both dresses: smooth coiffures by Kenneth.

$70 More sharpening for the edge of night, right, acid-green crinkled silk chiffon with a bow and folds over a high bosom. By Oleg Cassini Young America; fabric by Stern & Stern. At Altman's; Woodward & Lothrop; Hudson's; Joseph Magnin. Necklaces by Judith McCann. Shoes by Evins, to order at I. Miller. Christian Dior stockings: Bergdorf Goodman. Lipstick with both: Almay's Pink Caprice.

HORST







$70 A bargain in allure, left, that's one of the prettiest party-lines now—a long lean dress with a high, straight, strapless top edged in a deep ruffle. The idea: ingenuous pow. By Arkinknits, of pink knitted rayon ribbon. House of Rodel necklaces. All: Gimbels Young Sophisticates Shop. Ribbon-pink lipstick: Fair Pink, by Rexall.

$110 Same floaty, flattering ruffled look, in red silk chiffon with a red satin bow. By Janine Kahan. At Lord & Taylor; Hudson's; Neiman-Marcus. Hattie Carnegie necklace. On both pages: I. Miller naked sandals with new talon twist heel; coiffures by Kenneth. Lipstick, on the flamier side of Rexall's new colours: Burning Ember.

HORST

BARGAINS IN CHIC—
LONG EVENING SHAPES,
RUFFLE-TOPPED





$50 A sporting chance for a marvellous bargain in good looks here—a shadow-checked jacket in medium-blue wool with flap pockets, worn with straight slacks in grey wool flannel and a sleeveless wool sweater in another blue. All by Pendleton, all three for the trim total at left. At Altman's; Meier & Frank. Shoes: Town & Country.

BARGAINS IN CHIC— NEW LINES ON PANTS, BLUE LEANINGS



$35 for wonderful navy-blue and white lines, upper right. The cast: a fisherman's pull-down jacket of navy-blue wool flannel, tapered pants of white wool flannel, and a knitted cotton sweater of navy-blue and white stripes with white turtle-top. The jacket and pants of Botany wool; sweater of knitted cotton by Alamac. All three by Koret of California; all are at Macy's.

$20 to put, wisely, into a look for country, ship, or south now. The pullover, right, stretchable Tycora nylon yarn in fine blue-and-white stripes, with a turtleneck. It pulls over: kilt-length culottes of blue cotton (Pepperell fabric). Both by American Golfer; at Best & Co.; Frost Bros.

HORST





$120 Long, lacy, meltingly mauve: a skirt and stole, near left, worn with a sleeveless white linen blouse covered in pale twinkles—one of the prettiest bargains going. By Anne Fogarty, of wool, viscose, and nylon (Berroco fabric); at Miss Bergdorf of Bergdorf Goodman; Rich's.

$60 As dazzling as anything going to parties now—white cotton matelassé, at the top of the far-left column, shaped up by sixteen gores running from the low round neck to the floor. By Lanz, in junior sizes; at Bonwit Teller. Necklaces by Marvella.

$30 One of the good long looks, far left, center: a sheath of black Ban-Lon with a drawstring that gathers up a high waist. By Phil Altbaum; at Miss Bergdorf of Bergdorf Goodman. Necklace: Judith McCann.

$23 White that's soft, pretty, and begging to be seen south; at lower left, a short dress of Arnel jersey with elastic shirring at the wide neck and high waist. By McArthur; at Franklin Simon. Jewellery by Marvella.

BARGAINS IN CHIC—
A PLAY
FOR PARTIES



$25—all that's needed for this good idea: creamy white crêpe with a short shifty shape, tucks from top to hem intersected by a soft sash. Extra good aspects of this good idea: long sleeves, with shirt cuffs. By R & K, of rayon and acetate fabric. At Altman's; Woodward & Lothrop; Gus Mayer. Bracelets by Monet.

HORST

$75 in green stuff, above—lacy knitted wool in bright emerald, making a short dress with little raglan sleeves, dropped waist, easy wider skirt, and a long wraparound of stole with fringe. By Arkinknits; at Saks Fifth Avenue. Earrings by Hattie Carnegie. All coiffures, these pages, by Mr. Carl of the Kenneth Salon.



$23 and the price is right for the dress at the right, that's practically all-inclusive when it comes to plans—north, south, and a yearful of seasons. Pink wool-mohair-nylon, with an artful little shape, welt-seaming across the bosom, on patch pockets. By Sacony; at Arnold Constable; Wanamaker's, Phila.; Sally Victor hat. Cotton gloves by Crescendoe-Superb.

BARGAINS IN CHIC—BRIGHT DRESSES, NEW LATITUDES



$20 A great bargain in black and white, top left. Geometric flowers printed, with sharp clean edges, on Arnel jersey with a soft shape, a cowl neckline, very adaptable good looks. By L'Aiglon, at Lord & Taylor; Frederick & Nelson. Lilly Daché hat.

$25 Two-piece dress, top right, in blue and white, striped Arnel jersey with V neck, hip-length top, an after-tennis look. By Justin McCarty, at Goldwaters. Halston hat to order: Bergdorf Goodman.

$50 For a smooth shape, a beautiful colour, and a look that fits into a far-flung set of situations; second from top, right. Persian-blue with a long, fairly fitted bodice over a shirred easy skirt; a narrow sash hits somewhere near the waist. By Ben Barrack; of slubbed Narco rayon. At Lord & Taylor. The Halston hat, to order at Bergdorf Goodman.

$50 Pale blue-green worsted jersey, third down, right, with kite sleeves to the elbow, welt seams down the front, high-waisted belt. By Young Elegante at Saks Fifth Avenue. Sally Victor hat.

$30 Shirt dress with all kinds of latitude, lowest right; of avocado-green silk. Long cuffed sleeves, bloused top over straight skirt. By Craig Casuals. Bloomingdale's. Halston hat to order at Bergdorf Goodman. All cotton gloves, Crescendoe-Superb.

HORST





BARGAINS IN CHIC—GOOD CATCHES IN COATS, SUITS

$100 Soft coat-shape, above, with a feeling of smallness across the shoulders; jeweller buttons. By Zelinka Matlick, of green mohair-and-wool (Anglo fabric, loomed in America). Bonwit Teller; Nicholas Ungar. Gloves by Hansen. Adolfo hat.

$40 Pretty, young, and appealingly pink, a wool coat with tabbed shirt-front, low collar, patch pockets, at right. By Lassie Junior; at Altman's; Hutzler's. High silk scuttle hat by Emme.

$60 Grey coat, newly narrow, with camel-coloured revers and an unusually fresh look, made of double-faced fabric; on opposite page, top of the left-side column. By PRL, of Milliken wool. At Saks Fifth Avenue. Fuchs gloves.

$145 Coat plaided in pink and smoke-green, centre of column opposite, again with easy narrowed shaping. Part of this look: a pink slubbed silk dress. Both by Abe Schrader. Coat of Einiger wool, loomed in America. Altman's. Fuchs gloves.

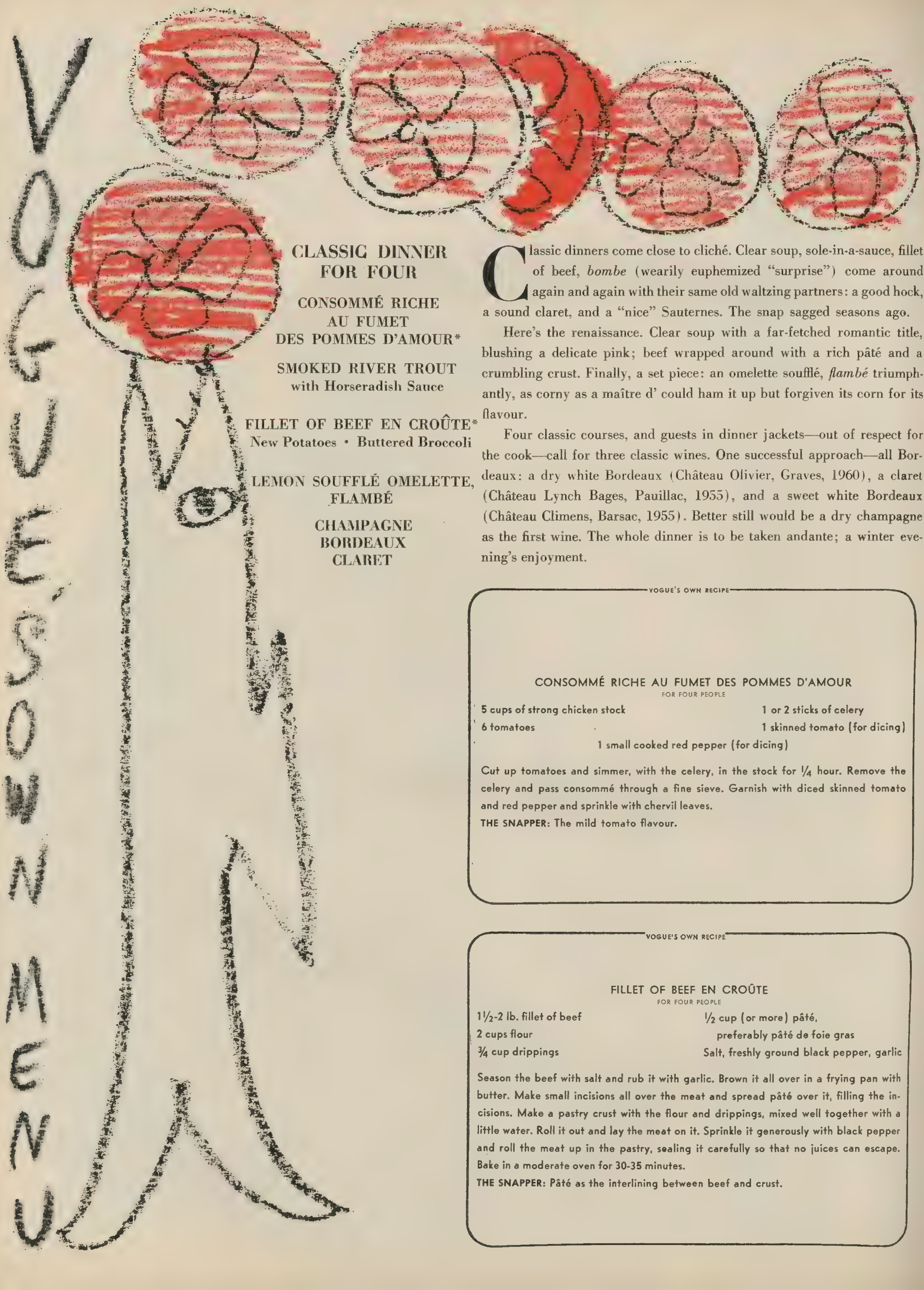
$75 The wider-hem idea with pleats, in a wool suit in shades-of-green checks, lowest of column opposite. The jacket has a slant too—slightly flared-out. Rolled bias band at the neck. By Briarbrook; at Bonwit Teller; Julius Garfinckel. Gloves by Fuchs.

$25 A suit-shape that's great for Glen plaid, biased at sleeves and pockets, large picture opposite. Blue and white, with a semi-square jacket, straight skirt; a fringed tie. By Nelly Don, of rayon and silk; at L. S. Ayres; Frost Bros. Hansen gloves.

$150 Marvellous bargain in good looks now—off-white wool in a shadowy plaid, top-right corner opposite, with narrow collar, fisherman cuffs, a blouse of off-white Arnel jersey. By Harrods; at Altman's. All hats on this page by Emme.

HORST





CLASSIC DINNER FOR FOUR

CONSOMMÉ RICHE
AU FUMET
DES POMMES D'AMOUR*

SMOKED RIVER TROUT
with Horseradish Sauce

FILLET OF BEEF EN CROÛTE*
New Potatoes • Buttered Broccoli

LEMON SOUFFLÉ OMELETTE,
FLAMBÉ

CHAMPAGNE
BORDEAUX
CLARET

Classic dinners come close to cliché. Clear soup, sole-in-a-sauce, fillet of beef, *bombe* (wearily euphemized "surprise") come around again and again with their same old waltzing partners: a good hock, a sound claret, and a "nice" Sauternes. The snap sagged seasons ago.

Here's the renaissance. Clear soup with a far-fetched romantic title, blushing a delicate pink; beef wrapped around with a rich pâté and a crumbling crust. Finally, a set piece: an omelette soufflé, *flambé* triumphantly, as corny as a maître d' could ham it up but forgiven its corn for its flavour.

Four classic courses, and guests in dinner jackets—out of respect for the cook—call for three classic wines. One successful approach—all Bordeaux: a dry white Bordeaux (Château Olivier, Graves, 1960), a claret (Château Lynch Bages, Pauillac, 1955), and a sweet white Bordeaux (Château Climens, Barsac, 1955). Better still would be a dry champagne as the first wine. The whole dinner is to be taken andante; a winter evening's enjoyment.

VOGUE'S OWN RECIPE

CONSOMMÉ RICHE AU FUMET DES POMMES D'AMOUR

FOR FOUR PEOPLE

5 cups of strong chicken stock
6 tomatoes
1 or 2 sticks of celery
1 skinned tomato (for dicing)
1 small cooked red pepper (for dicing)

Cut up tomatoes and simmer, with the celery, in the stock for 1/4 hour. Remove the celery and pass consommé through a fine sieve. Garnish with diced skinned tomato and red pepper and sprinkle with chervil leaves.

THE SNAPPER: The mild tomato flavour.

VOGUE'S OWN RECIPE

FILLET OF BEEF EN CROÛTE

FOR FOUR PEOPLE

1 1/2-2 lb. fillet of beef
2 cups flour
3/4 cup drippings
1/2 cup (or more) pâté, preferably pâté de foie gras
Salt, freshly ground black pepper, garlic

Season the beef with salt and rub it with garlic. Brown it all over in a frying pan with butter. Make small incisions all over the meat and spread pâté over it, filling the incisions. Make a pastry crust with the flour and drippings, mixed well together with a little water. Roll it out and lay the meat on it. Sprinkle it generously with black pepper and roll the meat up in the pastry, sealing it carefully so that no juices can escape. Bake in a moderate oven for 30-35 minutes.

THE SNAPPER: Pâté as the interlining between beef and crust.

(Continued from page 176)

arrows stick in it and leave punctures. Letters of the alphabet can, of course, be inscribed on a surface without adding perceptibly to its thickness, but if painted in different colours they recede and come forward, and in a hurricane the police rope off sidewalks to keep words weighing a ton from crushing passers-by.

Absolute terms to the theoretician, to the artist, "depth" and "flatness" are there to be tampered with—since the abandonment of perspective by painting the artistic means for such tampering have increased to the point where the distinction between "deep" and "flat" is about as useful in criticizing paintings as the distinction between nouns and verbs would be in explaining *Finnegans Wake*. In paintings like "Open Road" and "Zurich" done in the late '40's, De Kooning used letters and numbers as part of his method of transforming the canvas into a surface as ambiguous as the sea's, with abstract shapes moving as objects and objects dissolving into signs. In drawings by Saul Steinberg, line alone bestows on words the substantiality of things and even characteristics of human behaviour: YES is a knight assaulting a rampart NO; HELP topples off a cliff; TANTRUM explodes into a rocket display. Near the beginning of his career Johns puns on the figure in painting with a chaste white-on-white composition entitled "The Figure 1" in which the numeral occupies the centre of the canvas in the haughty stance of a Sargent débutante. In the same year come the more celebrated paintings of targets on top of which are built rows of wooden boxes containing, in one, sections of plaster heads, in another, fragments of a hand, foot, nose, ear. With deliberately unsubtle literalness reminiscent of the child or the wise simpleton, these works declare: "The canvas is a painting; the casts in the boxes are sculpture; put them together and the problem of flat versus deep is solved."

Other Columbus-and-the-egg solutions for the flat-deep dilemma are canvases which Johns has divided to receive balls or folded newspapers. The same problem inspires him to paint a pattern, such as the map of the United States, as if it were a scene in nature: why not? since whether it takes its subject from the real world or from a sheet of paper a painting will be nothing but a painting. Thus in "Black Target" the target is a wheel in a field, and in "The Figure 0" the zero is a monumental gate; while "Slow Field," done in 1962, is explicitly a landscape in rich Impressionist colours though large letters are growing in it. "Tennyson," a painting overlaid like a curtain on two paintings, uses the solid lettering at its base to awaken ambiguous associations with a crypt or an open book covered with a sheet. In the "0 Through 9" series Johns superimposes the digits upon one another to create Cubist-like structures but painted in an Impressionist manner like a forest of scaffoldings invented by painting.

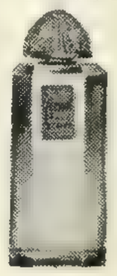
If an emblem can displace room in nature, an actual object can function as a sign in a work of art. With a plank affixed in the centre of a canvas Johns produces a perpendicular band suggesting a painting by Barnett Newman. An open book covered with paint is both a "Newman" in the stripes made by the binding and by the thicknesses at both ends and a "Rothko" in its rectangular masses. With drawer-like rectangles incised in canvases, Johns coordinates Impressionist brushwork with the mathematical compositions

(Continued on page 203)

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(Continued from page 172)

hall. In the library, a late nineteenth-century Connecticut version of Madame Récamier's sofa is upholstered in brilliant ultramarine. In the bedroom high up in the tower, three gigantic Japanese fish of scarlet, yellow, green, and black cotton are nailed to the rafters above a raspberry-red Indian bedspread and a crimson Spanish rug.

Throughout the house the stained-glass windows of the former church glow like fruit or jewels, and cast unexpected auras on white neo-Gothic closets and white pegboard walls. The eye is accustomed to almost too much white in the houses of America. But here, at least, it conveys no impression of uniformity or triteness. On the contrary, just as in the garden the almost colourless stones have a positive place in the colour scheme, so in this interior—as in some Gaugin canvases—white is a living colour, strangely significant and intense.

Everywhere one is conscious of an airy disregard for prevailing taste or fashion, and a mild but authentic indifference to other people's opinions. Though one suspects that this owner loves her possessions with a private passion, she is disinclined to draw her visitors' attention to any one of them. If they don't like them, that is their loss, not hers. Nor, when one comes to examine her possessions closely—even her Indonesian possessions—would one suppose that they are of any great conventional value. Instead, there are a hundred instances of an original and inventive talent for playing with shapes and textures as well as colours, a feeling for hidden relationships, and an eye for potential uses that are strangely beautiful as well as strange.

The stepping-stones in the garden are actually the kind of wooden spools used commercially for winding steel rope. The vine-clad fence is made from old doors, painted white and horizontally laid. A heavy iron grating from the heating plant that once warmed the pool for ritual immersions now serves as a table-top on the porch, where its square-patterned surface matches the caning of the chairs. A domed gauze contraption commonly used in Japan for keeping the flies away from sleeping babies, serves to protect the salads and cheeses of summer luncheons waiting on the outdoor table. Red-and-white and blue-and-white workmen's handkerchiefs take the place of table napkins. A wicker basket shields the light in the porch roof. To lower the ceiling of the living room, at one end of the former nave, there are several hundred square feet of white parachute nylon, draped like the roof of a tent. The most prominent picture in the same room comes from a gunsmith's shop in Surabaja, where it hung as a sign. The intricate, exotic-looking mount for an elephant-god turns out to be a late nineteenth-century New England cast-iron stove. And in the library, the bookshelves are made from white-painted whisky cases, and the rare patterned sofa cushions from a pair of batik pants.

Mere enumeration risks giving an impression of whimsicality or quaintness. Yet in reality the total impression is one of an unerring instinct at work, as unaccountable and unmistakable—and inimitable—as a painter's sense of pictorial logic or a poet's way with words. Gradually, too, the mind becomes aware of an underlying harmony, an unexpected, inner compatibility between this heterodox house and its classically orthodox surroundings.

Up in the belfry, where the bells have been replaced by hammocks, the eye looks down on to neat roofs and gardens. On a neighbour's terrace, there is a marble Roman bust in profile; and through a nearby window, a view of an enviable upstairs study, full of light and lined with books. Beyond, one senses rather than sees the modest, orderly, twentieth-century life of the once bawdy, bustling, Yankee seaport. The Stars and Stripes on a flagpole just tops a gasoline sign on a tall metal post. Between them there is a glint of water, and across it goes a fishing boat—belonging to one of the Portuguese-American fishermen's families who, with the old-established tradesmen and the more recently established intellectuals, form the backbone of the local population. It heads slowly past a group of low-lying islands towards a distance of indistinguishable sea and sky.

Stonington no longer has much mercantile importance. Its principal visitors today are tourists in search of the historical and picturesque. To be honest, except for a street or two of comfortable sea-captains' houses, time has all but erased any visible memorials of the seventeenth-century West Indian trade, and the eighteenth-century whaling fleets, and the nineteenth-century clippers that regularly doubled Cape Horn on their way from Connecticut to San Francisco or the South Seas. Yet this is one of these places whose inhabitants are still traditionally aware of the ocean and what lies beyond it, a place where one may still find odd treasures brought back from long voyages, a place where it is still possible to live simply and think adventurously, in quiet streets and clean houses and clear air.

The sky is rarely without its changing pattern of sea gulls. And there is a tantalizing tang of salt on every gust of wind that flutters the flag in the harbour, lightly sways the hammocks in the belfry, and down in the garden, near the Oriental teahouse, sends a ripple of silver like a sudden inspiration through the willows.

(Continued from page 201)

of the "hard-edge" school.

Counterpointing his comedy of flat and deep, sign and thing, are Johns's creations on the how-to-do-it theme which tell the spectator how contemporary paintings are made. Foreshadowed in the 1956 "The Canvas," in which an empty frame is outlined in the centre of an over-all painting, so that what is seen through it is the picture that includes it, the subject of making a painting is taken up in earnest in 1959 in the series beginning with "Device Circle." Having established the target as a Johns insigne, Johns in "Device Circle" offers a handmade mechanism for painting Johnses: a square canvas with a stick fastened in the centre which by being revolved inscribes a circle upon a coagulated mass of bits of newspaper and globs and dribbles of paint. The title in half-painted-out letters underneath the circle yields the same monumental effect as in "Tennyson": That's how to do it, but it's been done.

The didactic theme, reminiscent of the lecture on the spinal column which Julius Tannen used to demonstrate with a banana stalk, is carried on subsequently in pictures that contain printed indications of red, yellow, blue, with or without actual use of these colours, plus such studio-flavoured titles as "Venetian Dialect" and "The Small False Start." A more intricate art machine is "Viola": a new canvas with a hook on top is mounted on a larger canvas above an old stretcher, underneath which a cord connecting a protruding fork and spoon (the artist has to eat) will when snapped spring the canvas and the stretcher together and produce a painting. In another "Viola" of identical dimensions the machine has worked: the stretcher has leapt into the canvas and both are locked face to the wall as behind a cabinet door within the large canvas. Among other painting mechanisms "M," in which a paint brush is suspended on a wire to be operated by a pulley, seems to contain personal associations, while in "Fool's House" the target is swept on by a broom which, together with the attached cup, stretcher, and folded towels, defines the subject as a corner of the artist's studio.

Drawing and sculpture supply additional possibilities for Johns's impassive interchange of signs and objects. The stripes of Old Glory are not unlike the spaces of a ruled pad—what more natural than for Johns to do grammar-school handwriting exercises in them? If from the up-and-down scribble there emerge Tworkov-like linear densities that function as masses so much the better. Johns's sculptured pieces epitomize his view that what makes an object into art is its introduction into the art context. There are various ways of doing this. You can paint on it, as in the beer-can and paintbrush bronzes, so that the thing becomes a representation of itself. You can transform its substance (the weighted beer can) without changing its appearance. Through both material and placement you can give it the museum look, as in Johns's flashlight and light-bulb parodies of antique sculptural fragments.

The danger for Johns's objectivism lies in inventions that are merely attention-getting without the factor of intellectual jolt. The "Coat Hanger" series *is* banal, and no amount of reflection on the uses of coat hangers will remedy their lack of quality. Some of the "O Through 9" compositions come close in their pleasant colouring to advertising emblems of some printing company and (attention, pops!) could be executed in neon tubes.

We mentioned that in "Fool's House," done in 1962, and in other of his studio paintings and collages Johns has moved towards personal references which were absent in the numeral and alphabet compositions, though some may have been involved in the early target collages. Recent paintings have been distinguished by an increased subjectivity (once again Johns seems to be going against a trend). "Diver" (1962) and "Land's End" (1963) anthologize the revolving stick, semicircles, stencilled lettering which he has appropriated as insignia. But in both these paintings a new motif appears: an oblique bar terminating in blotted fingers like an arm thrust upward in a hail or signal for help. Another 1963 work, "Periscope (Hart Crane)," associates these water-titled canvases with the poet who met death by drowning. In an ironical closing of the circle that began with the conversion of the private signs of De Kooning or Gorky into a shared language, Johns's public symbols seem to be changing into metaphors of the artist's subjective state.



Suit for an individualist, designed by Jody VanAmburgh for Justin McCarty, with jacket in brightest red or Kelly green, contrasting with the black skirt. Tailored in Herbert Meyer's imported textured cotton ottoman. Beautiful white acetate blouse with full sleeves. 6 to 16. About $55.

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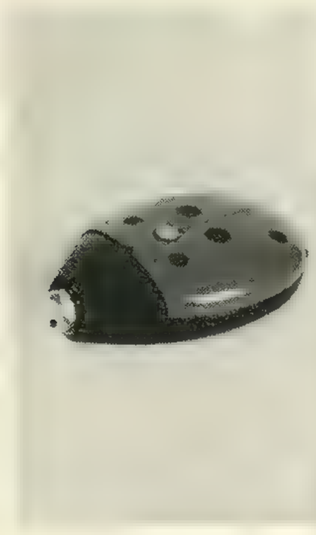


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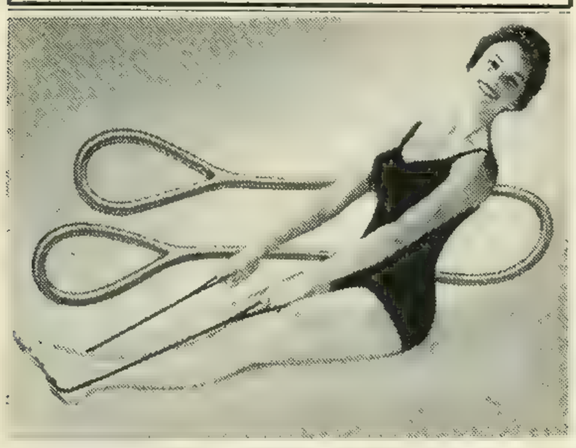
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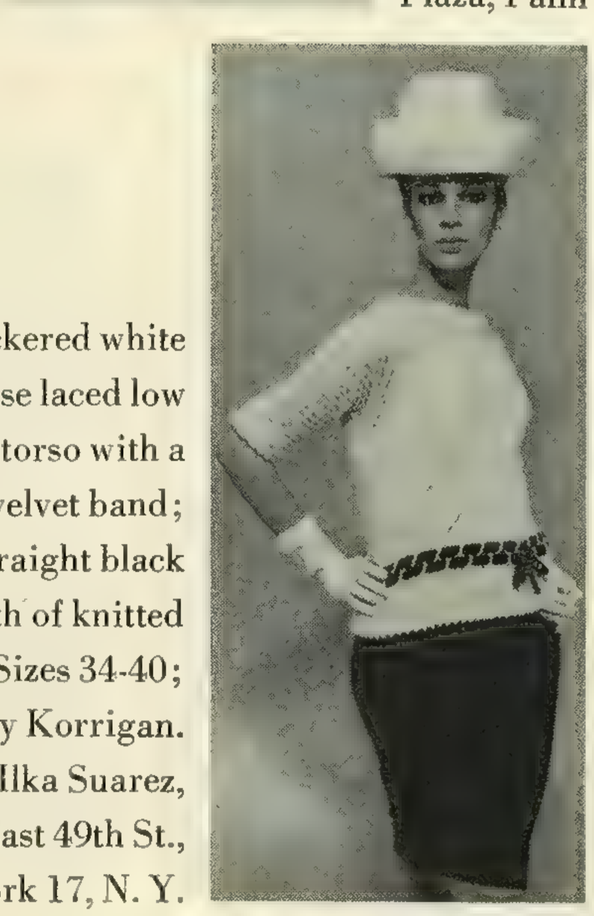
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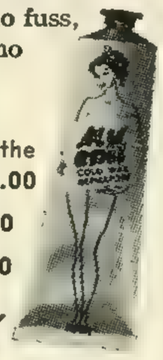
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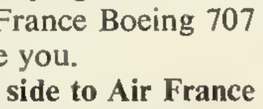
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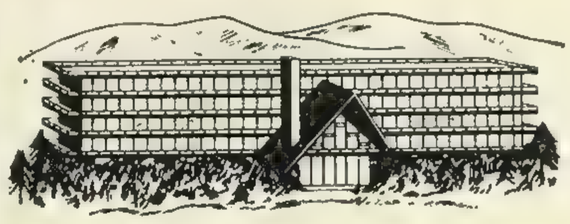
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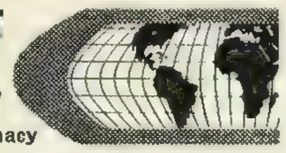
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Ignored When You Talk?

A noted publisher in Chicago reports there is a simple technique of everyday conversation which can pay you real dividends in both social and business advancement and works like magic to give you added poise, self-confidence and greater popularity.

According to this publisher, many people do not realize how much they could influence others simply by what they say and how they say it. Whether in business, at social functions, or even in casual conversations with new acquaintances, there are ways in which you can make a good impression every time you talk.

To acquaint the readers of this publication with the easy-to-follow rules for developing skill in everyday conversation, the publishers have printed full details of their interesting self-training method in a new book, "Adventures in Conversation," which will be mailed free to anyone who requests it. No obligation. Simply send your request to: Conversation Studies, 835 Diversey Parkway, Dept. 1152, Chicago 14, Ill. A postcard will do.

(Advertisement)

Vogue maintains an information bureau for the benefit of its readers who would like help in the selection of a school. The service is gratis and we urge you to make full use of it. Write or telephone to: VOGUE'S SCHOOL BUREAU.

BULLETIN ON SKIN CREAM

(Continued from page 181)

special, what claims did their makers make for them?

The answer was this: it never occurred to the makers of the European preparations to call the creams mysterious (all claims were made by the understandably happy victim). Why the enthusiast's skin looked so well was simply because a very good skin diagnosis had taken place, and the preparations which that face needed had been prescribed and used.

About claims: we will now make a modest few. American preparations are, today, about as good as skin preparations can be. Many are fairly simple embroideries on what's findable—and excellent—in the *U.S. Pharmacopoeia.* Many go on from there, shifting weight, feel, scent, *and* whatever is new. Newness, on the whole, comes via the pharmaceutical houses which join with cosmetics houses in sharing the cost of experiment and development. But if there is one general rule that's come out of the era of the miracle derby, it is: keep things complicated. And this too makes sense. The more ingredients, the broader the spectrum—or the more applicable to more skin types. (What makes some skin treatments permanently unique, by the way, is when they contain an exclusive formula—for instance, a certain steroid ingredient for creams, produced by only one pharmaceutical house in the world for just one cosmetic maker.)

There's something else about claims that ought to be said. Creams made and sold in the United States must perform as promised. The law says so. Also, if a cosmetic contains a drug, it must have been proved safe for topical use; must have the Food and Drug Administration's blessing.

Let's say, then, that American faces can be made to look fresh, fine, young—if everything's going for them. Which, summed up, comes to this: Proper analyses. Cleanliness. Gentle handling. Use of the right preparations—especially in the emollient-moisturizer field—which exist, in droves, right here.

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Wool Knit Fashions featured on page 54 available at:

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FOR ADDITIONAL STORES, "WHERE YOU CAN BUY"—SEE LAST PAGE

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"FASHION WHEREABOUTS IN VOGUE" "WHERE YOU CAN BUY"

A "Where You Can Buy" Service for Interested Readers. To find the store nearest you, look for the advertised merchandise showing this symbol.

1st: Note the VOGUE *issue date, page number, name of advertiser.*

2nd: Call telephone number in listed city *nearest* you (stores for many miles around cities are listed with operators).

3rd: Give operator issue date, page number and advertiser's name, she will tell you what stores in your area have the advertised merchandise.

Note: *Only* advertisements showing phone symbol are listed. FASHION WHEREABOUTS in VOGUE will answer *your call* 7 days a week, 24 hours a day.

DIAL THE NUMBER IN YOUR AREA

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Mobile	433-8196
Arizona	
Phoenix	279-1370
Arkansas	
Little Rock	FR 5-5494
California	
Los Angeles	651-4612
San Diego	239-4516
San Francisco	GA 1-7191
Colorado	
Denver	244-3136
Connecticut	
Bridgeport, Norwalk, Stamford	see New York, White Plains
Hartford	247-7229
includes Springfield, Mass.	
includes New Haven	
Delaware	
Wilmington	see Philadelphia
District of Columbia	
Washington	District 7-8668
Florida	
Jacksonville	356-4401
Miami	377-2977
Georgia	
Atlanta	233-0885
Hawaii	
Honolulu	571-063
Illinois	
Chicago	236-3580
includes Gary, Indiana	
Hammond, Indiana	
Indiana	
Indianapolis	Melrose 6-6883
Gary, Hammond	see Chicago
Iowa	
Des Moines	243-8758
Kentucky	
Louisville	584-7998
Louisiana	
New Orleans	525-7866
Maryland	
Baltimore	PL 2-3914
Massachusetts	
Boston	HA 6-1550
Fall River	see Providence, R. I.
Springfield	see Hartford, Conn.
Michigan	
Detroit	961-7116
Minnesota	
Minneapolis-St. Paul	332-1890
Missouri	
Kansas City	LO 1-0013
St. Louis	CE 1-2514
Nebraska	
Lincoln	432-1336
New Jersey	
Newark	642-4967
New York	
Albany	463-4690
Buffalo	854-4055
New York City	LT 1-3879
Garden City, L. I.	PI 6-4144
White Plains	WH 9-9111
includes Bridgeport, Norwalk, Stamford, Conn.	
Rochester	CH 4-0400
Ohio	
Columbus	221-3544
Cincinnati	621-3375
includes Dayton	
Cleveland	781-5148
Oklahoma	
Oklahoma City	CE 5-4286
Tulsa	Luther 4-2786
Oregon	
Portland	222-5393
Pennsylvania	
Harrisburg	CE 3-7242
Philadelphia	LO 7-1200
includes Wilmington, Delaware	
Pittsburgh	471-6166
Rhode Island	
Providence	421-9760
includes Fall River, Mass.	
Tennessee	
Memphis	327-4424
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Austin	GR 2-0254
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Utah	
Salt Lake City	364-3441
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Richmond	644-8832
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What do you feel in this girdle whose name is Delilah™? Like Delilah, naturally. Decorative and dangerous. The sophisticated lace tummy panel provides the decor. The double derrière panel and unique Warner's® construction supply the figure that makes any woman feel dangerous.

Incidentally, you don't feel the girdle because it's made with nylon and uncovered Lycra® spandex—the lightest, most weightless girdle fabric of all.

Wrap up the Delilah feeling with Warner's Delilah bra—lace top, Shapeliner® undercups, 5.00. Pantie 8.95, girdle 7.95. Nylon and Lycra spandex bra and girdle in canteloupe, blue mist, blueberry, primrose, swiss pink, blonde, gold, black, white.



"WHERE YOU CAN BUY"—SEE LAST PAGE